COUNTY 706



JOE AND JANETTE CARTER



Joe and Janette CARTER

Side 1

CURTAINS OF NIGHT
WILL YOU MISS ME
I'M GOING HOME
LONESOME BLUES
FARTHER ON
KITTY AND I

Side 2

ANCHORED IN LOVE
WALTZING WITH YOU
HIGHER GROUND
LET OLD JORDAN ROLL
RAMBLIN' MAN
SWEET STORY OF OLD

Recording
CHARLES FAUROT

Editing
DAVID GRISMAN

Produced by
DAVID FREEMAN

Recorded January, 1966
at Maces Springs, Virginia

COUNTY RECORDS
Post Office Box 191
Floyd, Virginia 24091

Almost forty years ago, in Scott County, Virginia, a little settlement at the foot of the Clinch Mountains brought forth a musical trio which the world has never forgotten: the CARTER FAMILY of Maces Springs. The Original Carter Family was destined to become one of the greatest names in the history of Country music.

Joe and Janette Carter are the children of A. P. and Sara Carter of the original band. With this album they are continuing a great tradition, faithful to the ideals that were instilled in them by their parents.

The first Carter Family consisted of A. P. Carter, his wife, Sara, and Maybelle Carter, who was A. P.'s sister-in-law and Sara's first cousin. These three formed what is today known as the 'Original Carter Family.' There has been no group before or since whose influence has been so wide-spread, both in area and time span. Almost every succeeding composer or musician in the field of Country music has, at one time or another, leaned heavily on the style, technique, or repertoire of the Carters. The enormous prestige and influence of A. P. Carter's music has not diminished since his death in 1960. Rather, it has increased during the past several years. Each member of the group contributed greatly to the quality as well as the quantity of music produced. More than 300 songs were copyrighted by A. P. alone. It is a source of amazement to discover that there was no poor nor second-rate piece of material in all this work.

The auto-harp and two guitars were the instruments of the Carter Family. An exceptional sense of good taste and uncanny timing coupled with natural ability and thorough knowledge of mountain-lore lent an undeniable magic to their instruments and voices. Sara Carter's tremendous vocal range would have been enough to carry the group. Maybelle's pleasing guitar runs and A. P.'s instinctive knowledge of exactly when to join the group in song added the balance that gave this group superiority. In the infant days of radio the Carter Family was brought before the public in one-night stands held in one-room schools, churches, or otherwise unoccupied buildings. They never failed to gather a crowd when it was known they were to appear. Fame of the Carter Family spread in every direction throughout the nation and across the seas. Many of the huge throng of still-faithful fans gathered by the trio were captured for life by early phonograph records.

Although the Original Carter Family disbanded in the early 1940s, the second generation was beginning to take hold. Joe and Janette Carter were picking up the instruments and making an occasional appearance with their parents and aunt. The stage of many a school auditorium was their training-ground, and the elder Carters, their tutors. Thus, Janette and Joe have a unique two-fold legacy: that of their parents' knowledge and tradition, plus the greatest gift – talent.

Joe and Janette play the guitar and auto-harp, respectively, using the actual instruments that belonged to A. P. and Sara. In their singing and playing neither consciously attempts to duplicate the original band's sound. However, in each selection there are passages containing a definite 'Carter' ring or touch. Although both play and sing with great individuality, one hears faintly, yet nonetheless distinctly, overtones of Sara, A. P., and Maybelle.

The younger Carters' music is also similar to the original group's in that it is pervaded by an earthiness that no false glamour can imitate. There is, in addition to the beauty in Joe and Janette's music, a quality of strength and character which goes beyond just good entertainment. It is music of strong emotional impact upon even the casual listener. The depth of their music is felt as much as heard.

Joe Carter leans to a style that he calls "sort of Bluegrass." This is his natural preference, as far as method is concerned. There is a great similarity in Joe's guitar work to that of his aunt Maybelle. However Joe's style is more free-flowing and less formal: perhaps a bit more youthful. Yet the likeness is quite clear. Joe enjoys composing hymns, which seem to come easily to him. Not only does Joe play guitar, he is also a fiddler of some dexterity in addition to playing a bit on both banjo and piano. However, music is only a sideline with him: he is a carpentry foreman by profession.

Janette lives just up the hill from Joe's house, overlooking the old homeplace of A. P. and Sara Carter where Gladys, the eldest of the three Carter children now lives. Janette is kept busy by two growing teen-age children, and can often be found entertaining and cooking for friends and relatives. She relates that writing religious material is not her strong point. Her compositions, however, are of a diverse nature: a waltz, a blues, a nostalgic love song. There are many facets to Janette's nature. Her music is intense, gripping – an outpouring of emotion. Sara Carter's old auto-harp serves as an appropriate vehicle for her daughter's beautiful low voice. Janette's singing fills one with longing: a sweet remembrance of a time when pressures were not so great. Indeed, peace and tranquility are predominant themes throughout the music of both Joe and Janette.

On this album, in addition to a number of their own compositions, Joe and Janette have chosen songs which have become Carter Family favorites down through the years. Many were never recorded by the original group though often performed at home and on the road. These include hymns such as *Higher Ground*, *Sweet Story of Old*, and *Farther On*, and two of Sara's fine songs, *Lonesome Blues* and *I'm Going Home*. On some of these songs Joe and Janette are assisted by their good friend Leroy Canter of Bristol, Virginia, who plays fiddle and second guitar.

In an important way Joe and Janette Carter are contributors to a way of life: that of uncomplicated mountain people who, without complaining, raise their children, bury their dead, share the joys they find with few words and much love with their fellow men. In every sense of the word they are givers; they give to, rather than take from the world. Their contribution is great – both as musicians and as citizens of the world.

Anne Gilbert
Marion, Virginia /March, 1966

DOUBLE FEATURE

BR 212006

BRONCO RECORDS

VOLUME ONE



DOUBLE FEATURE

VOLUME ONE

BR 212006

BRONCO RECORDS

SIDE ONE

"ASK YOURSELF WHY"
C. Rawson
Lost & Found Music BMI

"HOME FROM THE FOREST"
Gordon Lightfoot
Early Morning Music

"WHAT YOUR ABOUT"
M. Duplessis
Pine Glen Music CAPAC

"YOU MADE THE SUN SHINE"
C. Rawson
Lost & Found Music BMI

"COME SUNDOWN"
Kris Kristofferson
Combine Music Corp.

"CHICKEN FEED"
Vance Bulla
Habot Music SESAC

SIDE TWO

"ME, MYSELF & I"
Larry Douglas
Junction City Music BMI

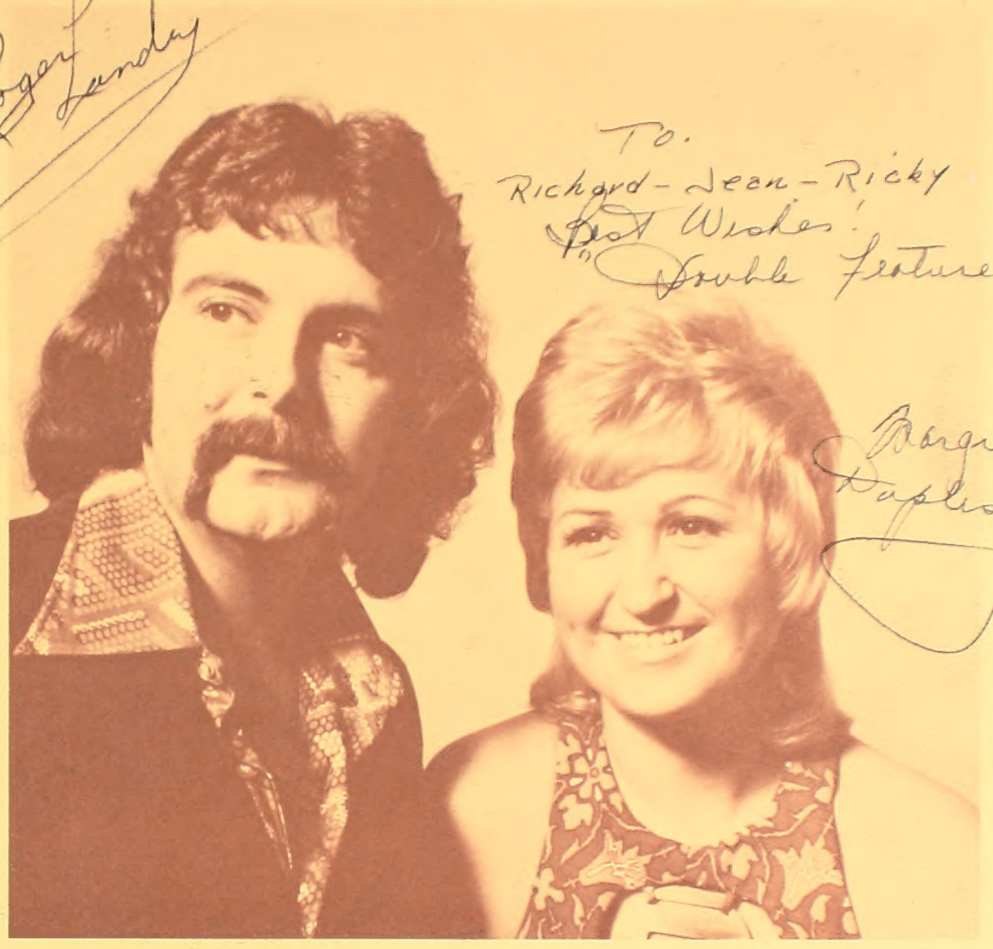
"MOVIN' ON"
R. Kartman
Junction City Music BMI

"IT'S WRITTEN ALL OVER YOUR FACE"
R. Kartman
Junction City Music BMI

"LOVE OF MY LIFE"
F. & B. Bryant
Acuff-Rose Pub. Inc.

"WHEN I DREAM OF YOU"
C. Rawson
Lost & Found Music BMI

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DOUBLE FEATURE: VOLUME ONE

This is Double Feature's first album. This young couple have been together for two years. Although both from the Maritimes, their first meeting was in Toronto, where Margie Duplessy was fronting her own show while Roger Landry was working with one of Canada's top groups.

Over these past two years, they have been giving each the special sound that is uniquely Double Feature's own. Listen to Margie's own composition of "What You're About".

Listen to, the heartbeat of each lyric, examined, interpreted, and defined.

Listen to "Ask Yourself Why", the raw emotion in her voice; the realism of the song.

Capture the tender foreverness of Roger's handsome soloing of "Me, Myself And I" and "Written All Over Your Face".

"Double Feature" takes you down memory lane with their beautiful harmonizing of The Everly Bros.' "Love Of My Life" and Kris Kristofferson's "Come Sundown".

Yes, this is "Double Feature's" first album, and surely not their last.

So sit back, relax, and double your listening pleasure with "Double Feature". You will hardly be able to wait for album number two!

Litho in Canada

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Reflexe

STATIONEN EUROPÄISCHER MUSIK



WELTLICHE MUSIK IM CHRISTLICHEN UND JÜDISCHEN SPANIEN

ENSEMBLE HESPÈRION XX

1C 163-30 125/26
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Reflexe
STATIONEN EUROPÄISCHER MUSIK

WELTLICHE MUSIK IM CHRISTLICHEN UND JÜDISCHEN SPANIEN (1450–1550)

Seite 1

HOFMUSIK UND FRAUENLIEDER

im Zeitalter der Entdecker (1492–1553)

„Villancicos" aus „Cancionero de la Colombina" (Ende des 15. Jahrh.)
Niña y viña (anonym)
Propiñán de melyor (anonym)
Como no la andaré yo? (anonym)
Recercada (anonym)
Fantasia (Luys Milan; um 1500 – nach 1561)
Pavana (Luys Milan; um 1500 – nach 1561)
„Villancicos" aus „Cancionero de Palacio" (1490–1530)
Al alva venidi, buen amigo (anonym)
Perdi la mia rrueca (anonym)
A los baños del amor (anonym)
Fantasia (anonym)
Romanesca (anonym)
Pues bien para esta (Garcimunós)
Si avéis dicho, marido (anonym)

Seite 2

„Romances" aus „Cancionero de Palacio" (1490–1530)
Si d'amor pena sentis (anonym)
O voy (Román)
Qu' es de ti, desconsolado (Juan del Encina; 1468–1529)
Recercadas sobre renores
Recercada 4 (Diego Ortiz; 1525–?)
Recercada 5 (Diego Ortiz; 1525–?)
Recercada 6 (Diego Ortiz; 1525–?)
„Villancicos" aus „Cancionero de Uppsala" (1500–1550)
Yo me soy la morenica (anonym)
Si la noche haze escura (anonym)
Soleta só jo aci (anonym)
Con qué la lavaré (anonym)
Soy serranica (anonym)



P. Marcuello überreicht sein Werk Isabel der Katholischen und Ferdinand von Aragon

Seite 3

SEPHARDISCHE ROMANZEN

aus der Zeit vor der Vertreibung der Juden aus Spanien (1492)

Pregoneros van y vienen (anonym)
El rey de Francia tres hijas tenia (anonym)
Una matica de Ruda (anonym)
Palestina hermoza (anonym)
Nani, nani (anonym)
El rey que tanto madruga (anonym)

Seite 4

Por qué llorax blanca niña (anonym)
Morcios los mis moricos (anonym)
Lavava y suspirava (anonym)
Paxarico tu te llamas (anonym)
La Reina xerifa mora (anonym)
Por alli pasó un cavallero (anonym)

ENSEMBLE HESPÈRION XX

Montserrat Figueras, Sopran
Jordi Savall, Tenor- und Baßgambe, Fidel und Chitarra saracenica (gestrichen)
Hopkinson Smith, Renaissancelaute, Laute und Chitarra saracenica
Lorenzo Alpert, Flöte und Schlaginstrumente
und
Arianne Maurette, Gambe
Pere Ros, Gambe
Gabriel Garrido, Schlaginstrumente
Pilar Figueras, Dudelsack

Aufnahmen in Basel, Münstermuseum

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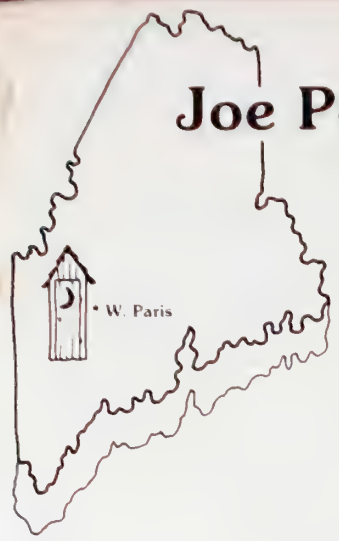
COLLECTORS' SERIES

The purpose of the Special Service Collectors' Series is to preserve for educational institutions, libraries, and record collectors with specialized interests outstanding recordings from the CBS/Columbia catalogs which would otherwise not be available to the public.

The series encompasses a broad spectrum of recorded material: poetry, drama, contemporary American music, traditional serious music, jazz, popular music, and comedy.

Each record has been carefully selected on the basis of its high artistic merit and its importance to our cultural heritage. Each record is, in our opinion, a significant milestone in the history of recordings.

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Joe Perham

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Rare Americana

(KEEP OUT OF THE REACH OF CHILDREN)

that WONDERFUL OLD TWO-HOLER

STORIES - POEMS & SONGS Gleaned from the walls of the very Best of Outhouses.



JOE PERHAM is a native and resident of Maine. Phi Beta Kappa, he holds degrees in English from Colby College and the University of Maine. His experiences include work in the mills and mines of Oxford County, teaching, acting, radio announcing and commercial and educational television.
His avocation is audience entertainment.

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"Side A"

1. Uncle was full of his subject.
2. The chemical toilet
3. Varnished the toilet seat
4. At Ole's farm.
5. "The passing of the Backhouse"
   A POEM BY R.W. RILEY

"Side B"

1. "There was a young fella named Hyde"
2. The Privy Inspector and the W.C.
3. One pot and Yukon crabs
4. The 3-story one holer
5. A good job of hoss starlin'
6. Protectin the town

RECORDED IN FRONT OF A SMALL, BUT LIVE AUDIENCE AT THE OUTLOOK RECORDING STUDIO IN BETHEL, MAINE.

Produced By Joe Perham of West Paris
Engineered By Ted St. Pierre of Bethel
Cover Design By Michael Limatta of West Paris

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ECSTASY
OHIO PLAYERS



ECSTASY
YOU AND ME
NOT SO SAD AND LONELY
(I WANNA KNOW) DO YOU FEEL IT
BLACK CAT
FOOD STAMPS Y'ALL
SPINNING
SLEEP TALK
SILLY BILLY
SHORT CHANGE

STEREO
WB 2021

WESTBOUND RECORDS


Stereo
CS 9597
The Electric Flag
A Long Time Comin'

PRODUCED BY JOHN COURT
A groscourt production

THE ELECTRIC FLAG
An American Music Band
A LONG TIME COMIN'

Stereo CS 9597 COLUMBIA



The Electric Flag (left to right): Harvey Brooks, Stemzie Hunter, Michael Bloomfield, Buddy Miles, Marcus Doubleday, Peter Strazza, Nick Gravenites, Herbie Rich

The Electric Flag is an American Music Band. American music is not necessarily music directly from America. I think of it as the music you hear in the air, on the air, and in the streets; blues, soul, country, rock, religious music, traffic, crowds, street sounds and field sounds, the sound of people and silence. —Michael Bloomfield.

Personnel

Guitar—Michael Bloomfield, Harvey Brooks, Sivuca

Keyboards—Barry Goldberg, Herbie Rich, Mike Bloomfield

Bass—Harvey Brooks

Drums—Buddy Miles

Tenor Saxophone—Peter Strazza, Herbie Rich

Baritone Sax—Herbie Rich

Trumpet—Marcus Doubleday

Percussion—Buddy Miles, John Court, Michael Bloomfield, Harvey Brooks, Marcus Doubleday, Nick Gravenites, Sivuca, Richie Havens, Joe Church

Sitar—Richie Havens

Background Shoeshine Vocal Quartet—Bloomfields and Courts

Moog Synthesizer—Paul Beaver

Strings—Bob Notkoff, Solo Violin, Julius Held, Leo Daruczek, George Brown, Charles McCracken

Side 1		Side 2	
KILLING FLOOR	(C. Burnett—Arc Music Corp.—BMI) (4:11)	TEXAS	(B. Miles, M. Bloomfield) (4:48)
GROOVIN' IS EASY	(R. Polte) (3:05)	SITTIN' IN CIRCLES	(B. Goldberg) (3:53)
OVER-LOVIN' YOU	(B. Goldberg, M. Bloomfield) (2:10)	YOU DON'T REALIZE	(M. Bloomfield) (4:58)
SHE SHOULD HAVE JUST	(R. Polte) (5:04)	(Dedicated with great respect to Steve Cropper and Otis Redding)	
WINE	(Trad., arranged and adapted by M. Bloomfield) (3:15)	ANOTHER COUNTRY	(R. Polte) (8:46)
		EASY RIDER	(M. Bloomfield) (0:50)

The selections are published by Albet Music Corp. (BMI) except where noted.
Engineering: Roy Segal

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THE ORIGINAL

LONDON

TELSTAR

THE SOUNDS OF THE Tornadoes



TELSTAR
POPEYE TWIST
THEME FROM A SUMMER PLACE
JUNGLE FEVER
THE BREEZE AND I
LOVE AND FURY
RIDIN' THE WIND
EARTHY
CHASING MOONBEAMS
DREAMIN' ON A CLOUD
RED ROSES AND A SKY OF BLUE
SWINGING BEEFEATER

LL 3279 MONO

THE ORIGINAL
TELSTAR

THE ORIGINAL TELSTAR

THE SOUNDS OF THE TORNADOES

SIDE 1

TELSTAR
(Meek) (ASCAP-3:15)

RED ROSES AND A SKY OF BLUE
(Meek) (ASCAP-2:20)

CHASING MOONBEAMS
(Lavern) (ASCAP-1:37)

EARTHY
(Caddy) (ASCAP-2:00)

SWINGING BEEFEATER
(Meek) (ASCAP-2:08)

THEME FROM A SUMMER PLACE
(Steiner) (ASCAP-2:07)

SIDE 2

LOVE AND FURY
(Duke) (ASCAP-2:40)

DREAMIN' ON A CLOUD
(Burt) (ASCAP-2:05)

RIDIN' THE WIND
(Bellamy) (ASCAP-2:57)

THE BREEZE AND I
(Lecuona; Camarata) (BMI-2:13)

JUNGLE FEVER
(Goddard) (ASCAP-2:10)

POPEYE TWIST
(Caddy) (ASCAP-2:30)

It had to happen! Telstar was launched, circled the earth and amazed millions by the new type of Television communication it afforded. What could be a more natural next-step than that a disc should be made in tribute? This 'next step' has been taken by a disc called "Telstar", recorded by The Tornadoes. The record captures all the romance of Telstar. It starts off with eerie space noises. "Actually they were made by blowing into the mike and the clicking of fingers," says independent recording engineer-manager Joe Meek, "later given echo effects to get that 'space sound' ". Then the 5-member group comes in with organ and guitars continuing the space sound to a catchy melody and a thumping rhythm.

"I was watching Telstar's first transmission on television," adds Joe Meek, who also wrote the tune "and although it went wrong that time I thought it was so terrific and had such tremendous possibilities that I decided to write a sort of 'tribute' song after it. Then I recorded it with The Tornadoes".

The Tornadoes consist of Clem Cattini (24) on drums, George Bellamy (22) on rhythm guitar, Heinz Burt (20) on bass guitar, Roger La Vern (24) on Piano (he plays organ on this disc), and Alan Caddy (22) on lead guitar. They got together as a session group, found their type of 'sound' was in demand, and toured with Don Charles and John Leyton.

With the success of their first single "TELSTAR" in England where it has been No. 1 for the past month selling more than 600,000 discs and now repeating the same success in the United States it looks like THE TORNADOES will be a group to be reckoned with in the future.

This, their first LP is added proof of the versatility that the Tornadoes can command. We look forward to hearing more from this amazing group.



PRINTED IN U.S.A.

LL 3279

This long-playing record may be played on any phonograph that is designed for microgroove recordings (33⅓ rpm). This record will play monaurally on all phonographs including those designed or adapted to play stereophonic records. On stereophonic equipment, the monaural sound obtained through the utilization of multiple channels will greatly enhance your listening pleasure.

POWERULE



BRICK IN A WALL

12" DOUBLE

REV 8

POWERULE

Side A
Brick in a Wall

Side B
Let the Years Roll

Produced, arranged & mixed by POWERULE
Side A recorded at Funky Slice Studio with Dr. Beat
Side B recorded at Sound Track City with Matt Cole

Photography by Tracy Henson & Marcos Perez
Artwork by Tracy Henson
Dedicated to Honey B
Write to the POWERULE Fan Club
c/o Revenge Records

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REVENGE RECORDS

STEREO

Led Zeppelin

II



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ATLANTIC



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FREDDY FRESH

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FOODCHAIN

W-9611

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ITALIAN AND SPANISH SONGS

OF THE 16th AND 17th CENTURIES

CARISSIMI
DE MUDARRA
FIORENTINO
FRESCOBALDI
GAGLIANO
MILAN
A. SCARLATTI
VERDELOT-WILLAERT
ANONYMOUS

HUGUES CUENOD, TENOR

HERMANN LEEB, LUTE

W-9611 (18654)

Westminster

This is a MONOPHONIC recording

COLLECTORS SERIES

ITALIAN SONGS of the 16th and 17th Centuries

SPANISH SONGS of the 16th Century

Hugues Cuenod - Tenor
Hermann Leeb - Lute

SIDE ONE

1. Da Gagliano: Valli profonde
2. Fiorentino: Fantasia (lute solo)
3. Frescobaldi: Se l'aura spira
4. Verdelot (arr. Willaert): Fuggi, fuggi cuor mio
5. Verdelot (arr. Willaert): Con lagrime e sospir
6. Anonymous: Veneziana (lute solo)
7. Carissimi: Sventura, cuor mio
8. A. Scarlatti: Cara e dolce

SIDE TWO

1. Milan: Perdida
2. Milan: Sospiro
3. Milan: Durandarte
4. Milan: Three Pavanes (lute solo)
5. De Mudarra: Si me llaman
6. De Mudarra: Triste estaba
7. De Mudarra: Pavana (lute solo)
8. De Mudarra: Israel

THE MUSIC The music historian of future generations may refer to the middle of the twentieth century as one of the major turning points in the development of musical tastes. The reason, oddly enough, is not a purely musical one, but rather a technological one. I refer specifically to the development of tape recording and the long playing record.

This development has made it economically feasible for the record companies to venture into fields of music which were formerly merely subjects for long dissertations among musicologists. The history books were full of facts about the development of music in the centuries before Bach, but the music itself was enshrouded in a silence which has been all but unbroken for these many centuries, except for the occasional efforts of small groups of devotees.

It would be impossible at this relatively early stage to estimate the full effect upon the tastes of the music loving public, of this revelation of the music of earlier times, and of the less known works of familiar periods. The music which had been reposing on library shelves is now coming to life, in performances which are tonally more faithful than any we have known so far.

We find that much of this early music is not only of historic interest, but possesses a warm, vital quality that is completely meaningful for us, today. To the person who is interested in the literature for solo voice, the dramatic quality of the song by Marco da Gagliano and the *Triste estaba* by Alonzo de Mudarra will immediately be apparent, as will the touching simplicity of the song by Alessandro Scarlatti. Each of the songs can be appreciated as a complete work of art in and for itself, as well as being an example of a school or a trend.

When considered in relation to the prevailing trends of the times at which they were composed, some of the songs take on an even greater meaning. The *Valli profonde* by da Gagliano, for example, was composed in that period of music history in which monody was beginning to come into its own. The Florentine group of composers, in their attempts to return to what they considered the ideals of Greek Art, subordinated everything to the single vocal line. Unfortunately, the quality of the music they produced was not equal to the zeal they displayed in the pursuit of their ideal. As a result, much of their music would be rather dull to our ears. Da Gagliano (c. 1575—1642), however, was able to suffuse his music with a dramatic intensity that can still move us. Notice especially that the florid vocal line that occurs during the later portion of the song is not simply an empty vehicle, for display, but serves to heighten the emotional effect. Perino Fiorentino, composer of the *Fantasia* for lute, lived during the 16th century.

The composer of *Se l'aura spira*, Girolamo Frescobaldi (1583-1643) was best known as an organist, and was the first of the great line of masters of that instrument which culminated in Bach a hundred years later. In an era that was dominated by choral music and the stylistic mannerisms that were associated with the chorus, Frescobaldi was one of the first to give his themes a pronounced instrumental character. Notice also the strictly musical logic of his song, as exemplified by the presence of the same rhythmic pattern of the melody, almost throughout the work.

Philippe Verdelot is the earliest of the composers represented in the Italian group. He was actually Flemish, but his inclusion among the Italians is based on the fact that he settled in Italy when quite a young man. The exact dates of his birth and death are unknown, but it was stated that he was already dead by the year 1567. The earliest known volume of musical pieces described as "madrigals" (apart from the early mention of the name in the 14th century) bears the date 1533, and Verdelot is the chief contributor. In 1536, Adrian Willaert (1480-1562), another Flemish composer who settled in Italy, arranged twenty-two of Verdelot's madrigals in versions for solo with lute accompaniment.

Giacomo Carissimi (1604-1674) has the reputation of having been—if not the inventor of the sacred cantata—at least its parent by adoption and development. The rise of opera which had taken place, created a demand for pathos and for the dramatic element which Carissimi was able to supply in his sacred works. He also carried that quality into his secular music, as the expressive nature of his song *Sventura, cuor mio* attests,

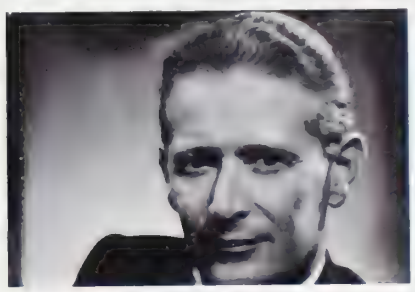
In the song *Cara e dolce* by Alessandro Scarlatti (1659-1725) we have, at the same time, an example of the latest of the styles represented in the Italian group, and a most touching piece of music. Notice here the thematic unity—the fact that the instrumental introduction is built on the same phrase as that first sung by the voice—the contrasting middle section, and the return to the original theme. Scarlatti is generally credited with having developed the *da capo* form of aria, with its return to the beginning, that we later find so characteristic of Bach.

In Spain, during the Renaissance, the most widely used song forms were the *villancico* and the *romance* or ballad, the latter derived from the old epics of chivalry. The term *villancico* means literally a rustic song, being derived from *villano*, a villager or commoner. It was a secular part song for three or four voices, in which contrapuntal writing was for the most part avoided in favor of blocks of chords—one chord to each syllable of the test.

The romance seems to have acquired an independent existence in the 14th century, at first as a popular form handed down by oral tradition and later taken up by cultivated poets and musicians. Although these ballads were intended to be sung, it was not customary to print music with them. The traditional melodies of the ballads consisted of thirty-two essential notes corresponding to the thirty-two syllables of the stanza. The melody was repeated throughout the entire length of the ballad, which might be well over a thousand lines. However, when cultivated musicians took over the ballad, they condensed it and varied the musical treatment to secure a more artistic effect. *Durandarte* represents just such a transformation, and is a perfectly organized art song in every sense of the term. Its composer was Luis Milan, courtier, poet, musician and wit, who was born about 1500 and lived until some time after 1561, when his last book was published.

Alonzo de Mudarra, who was of the same period (exact dates unknown), was a canon of the Cathedral, in addition to being a composer of great taste. His romance, *Triste estaba*, is a setting of David's Lament for Absalom.

DAVID RANDOLPH
Music Commentator, Radio Station WNYC



THE ARTISTS HUGUES CUENOD, acclaimed as one of the world's most versatile vocal artists, says that his musical career really began when Nadia Boulanger, realizing that his vocal quality and musical style were ideally suited to the demands of early music, asked him to sing the Bach cantatas for her lectures. Inspired by Madame Boulanger, Hugues Cuenod has made an intensive study of the two distinct fields of early music and modern music, and he is on equally good terms with the religious mysticism of Heinrich Schütz and the contemporary buffoonery of Jean Francaix. Mr. Cuenod explains his artistic goal in these words: "Though I earn my living by music I am not a professional who thinks primarily of business. I prefer the epicurean way, to choose what is most interesting and musically rewarding."

HERMANN LEEB, one of the world's greatest guitarists and lutenists, studied with Fujol and with Segovia after completing his studies at the Vienna Academy of Music. He has made many European tours playing these two instruments, has been Director of Music for Radio Zurich, and he has done a great deal of research to bring to light forgotten masterpieces of music for the guitar and the lute. He also has played much modern music, and several modern composers have dedicated works to him.

TECHNICAL DATA

Play this recording only with an unworn, microgroove stylus, preferably with a diamond tip. This recording is processed according to the R.I.A.A. characteristic. Stereophonic equipment enhances the sound of this monophonic recording, making it richer and more brilliant. The original recording was made on a one-track tape which was transferred without further changes directly to a master disc. In this manner the exact, original sound and the dynamic range were preserved as they were heard and intended by the performing artist in the recording hall. These pressings from the master disc were compared with the original tape by the Westminster music and engineering staff and only those pressings which proved to be a comparable match were accepted for commercial distribution.

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Medieval Music & Songs of The Troubadors ~

MUSICA RESERVATA

PERFORMERS

1 JANTINA NOORMAN	Mezzo-soprano
2 GRAYSTON BURGESS	Counter-tenor
3 NIGEL ROGERS	Tenor
4 EDGAR FLEET	Tenor
5 GEOFFREY SHAW	Baritone
6 RUTH DAVID	Treble rebec
7 DAPHNE WEBB	Tenor rebec
8 DESMOND DUPRÉ	Viol
9 MICHAEL MORROW	Crumhorn & Bagpipe
10 DAVID MUNROW	Crumhorn & Shawm
11 TESS MILLER	Crumhorn
12 JOHN SOTHCOTT	Recorder & Citole
13 BRIAN WILSON	Harp
14 JOHN BECKETT	Citole, Drum & Organetto
15 JEREMY MONTAGU	Nakers & Large Tabor

CONDUCTOR	John Beckett
MUSICAL DIRECTORS	Michael Morrow John Beckett
PRODUCTION LIAISON	Francis Grubb

PRODUCED BY **Isabella Wallich**

Cover Design by Edwin Francis

To talk of a "piece of music", in context of the 13th century, is misleading. The performances on this record are like action photographs—each captures a moment in the evolution of a piece which was constantly changing. The moment has been crystallized by its being written down at a particular place and point in time. The impulse to write it down was usually extra-musical, certainly not because the piece had reached "perfection", and the music itself continued its process of adaptation: a note change here and there, a phrase re-cast or an ornament added, a new text or an extra voice fitted.

Thus *Jolietement mi tient li mal* [B 3] was a solo song (a rondeau) in its own right, but at some stage it acquired two extra voices with quite different words. It was written down thus at least five times, each slightly differently, in France, Italy, Germany and England.

Frese nouvele! ("Fresh strawberries!") and *Muere france!* ("honest blackberries!") were street-cries of Paris, for they recur almost note-for-note a century later, in a motet picturing a Parisian market-scene. As performed here [B 11], they are joined by two upper voices singing the praises of city life and the pleasures of Paris.

Three melodies so combined were often utterly contrasting in character. So *Pucelete Bele* [B 1] has a slow-moving bottom voice (a piece of plainsong, "Benedicamus Domino") plodding in equal notes, a lusty middle voice and a chattering top part (sung here only the second time through). *Douce dame cui j'aim tant* was evidently a song in its own right before it acquired two upper voices *Flor de lis/Je ne puis* [B 6]; what is more, those two extra voices fit just as well over a completely different melody, *Proh dolor*, in another manuscript.

Even the idea of a single piece evolving is a vast over-simplification: 13th-century music is a complex network of intersecting lines. A snatch of plainsong might be used over and over again, combined with other melodies. This was true of the phrase "portare" (Alleluia: dulce lignum) by the end of the century. Meanwhile, Adam de la Halle (*c.* 1237-86), who had left his home town of Arras in 1283 for Naples, wrote there his celebrated pastoral play *Le jeu de Robin et de Marion*, whose opening song is *Robin m'aime*. Yet a third tune, *Mout me fu grief*, appeared many times over in manuscripts. But at one point in their development these three tunes were combined together to make a motet [A 9]. (Compare the different ornaments of A 8 and A 9.) At times, the elements of this music have a mobile-like existence in which every "piece" is a quodlibet.

The remainder of the music here performed consists of secular songs and instrumental pieces. Four of the songs are solo: one, an estampida, from the troubadour Raimbaut de Vaqueiras (1155-1207) [A 1], one from the trouvère Gaces Brulles [B 10], one bilingual (the same text in French and English) [A 6], and the rondeau of Adam de la Halle [A 8], who is also represented by some 3-part songs [A 2, A 3, B 8]. Of the instrumental pieces, five are solo tunes from a collection of "danses royales" [A 5, 7, B 2, 5, 7] and one is a 2-part dance with the tune underneath [B 9].

The estampie was regarded as a "difficult" type of melody, and "because of its difficulty it takes command of the heart of performer and listener alike, and diverts the minds of the rich from depravity".

SIDE A

1 **Kalenda maya,** Raimbaut de Vaqueiras (mezzo-s., recorder, tenor rebec, drum, nakers)
2 **Tant con je vivrai,** Adam de la Halle (mezzo-s., counter-t., tenor, treble rebec, tenor rebec, nakers)
3 **Amours et ma dame aussi,** Adam de la Halle (as in 2)
4 **In seculum viellatoris** (treble rebec, tenor rebec, viol, harp)
5 **La quinte estampie real** (recorder, drum)
6 **Prisoner's song** (mezzo-s., tenor rebec, harp)
7 **La quarte estampie royal** (tenor rebec, viol, citole, large tabor)
8 **Robin m'aime,** Adam de la Halle (mezzo-s., bagpipe)
9 **Mout me fu grief Robin m'aime Portare** (counter-t., mezzo-s., tenor rebec, harp)
10 **Amor potest Ad amorem Tenor** (tenor, tenor, shawm)

SIDE B

1 **Pucelete Je langui Domino** (counter-t., mezzo-s., tenor rebec, harp)
2 **Danse royale** (treble rebec, citole)
3 **(a) Jolietement** (bar., tenor rebec, nakers)
(b) Au cuer ai un mal Ja ne m'en repentirai Jolietement (tenor, tenor, bar., crumhorn, tenor rebec, nakers)
4 **J'ai un cuer Docebit** (mezzo-s., organetto)
5 **La seconde estampie royal** (shawm, drum)
6 **Flor de lis/Je nepu is Douce dame** (tenor, tenor, bar., 3 crumhorns)
7 **La sexte estampie real** (treble rebec, citole)
8 **Li dous regars,** Adam de la Halle (tenor, tenor, bar., 3 crumhorns, nakers)
9 **Dance (Ductia)** (treble rebec, viol, nakers)
10 **De bone amor** Gaces Brulles (tenor, viol)
11 **On parole/A Paris Frese nouvele** (tenor, tenor, bar., shawm, large tabor)

The Everest Record Group
2020 Ave. of the Stars
Los Angeles, Calif. 90067

JEAN-LUC PONTY



IMAGINARY VOYAGE

ATLANTIC
SD 19136

JEAN-LUC PONTY



SIDE 1

NEW COUNTRY
THE GARDENS OF BABYLON
WANDERING ON THE MILKY WAY
(VIOLIN SOLO)
ONCE UPON A DREAM
TARANTULA

SIDE 2

IMAGINARY VOYAGE
PART I
PART II
PART III
PART IV

All compositions and arrangements by Jean-Luc Ponty
Published by Ytnop Music (BMI)
Recorded at Kendun Studios, Burbank, California — July and August 1976
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Produced by Jean-Luc Ponty for JLP Productions, Inc.
Special thanks to Barcus-Berry Violins, West L.A. Music and Guitar Center
Jean-Luc Ponty: Electric and Acoustic Violins, Organ and Background Synthesizers
Daryl Stuermer: Electric and Acoustic Guitars
Allan Zavod: Electric Keyboards and Acoustic Piano
Tom Fowler: Electric Bass
Mark Craney: Percussion

ATLANTIC RECORDING CORPORATION
75 ROCKEFELLER PLAZA, NEW YORK, NEW YORK 10019

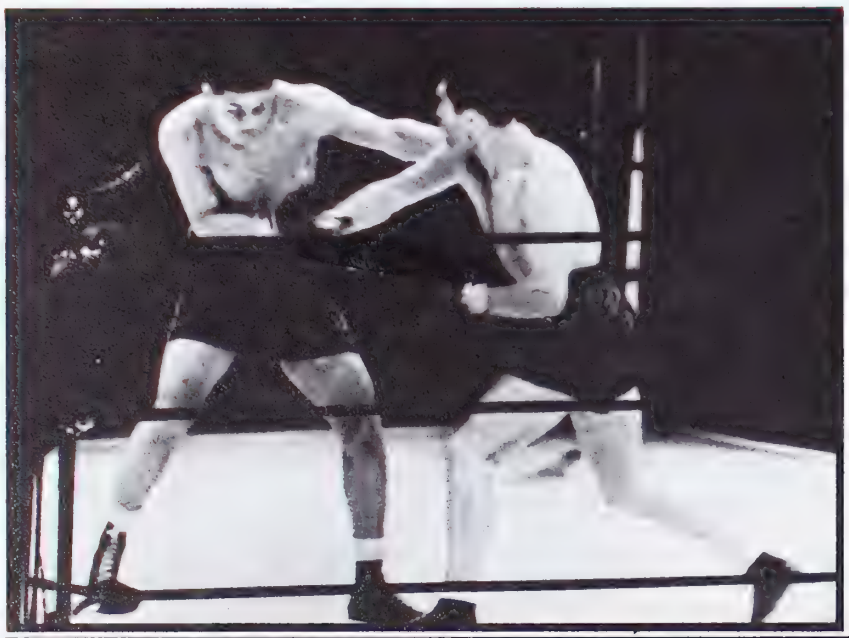
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RIVERSIDE

CLEM McCARTHY

The Voice of American Sports





Actual Broadcasts of Classic Boxing and Racing Events By The World's Most Exciting Sportscaster

Written and Produced by Bud Greenspan

With Special Narration by Ed Sullivan

Monaural 7522

CLEM McCARTHY RIVERSIDE 7522

RIVERSIDE

RLP 7522

CLEM McCARTHY

THE VOICE OF AMERICAN SPORTS

with special narration by Ed Sullivan

SIDE 1: Great Prizefights...*as described by Clem McCarthy* SIDE 2: Great Horse Races...*as described by Clem McCarthy*



Clem McCarthy

This recording has been produced for the benefit of the Clem McCarthy Fund, formed to provide financial assistance to the great sportscaster during his severe and incurable illness. Neither Bud Greenspan nor Ed Sullivan have accepted any payment for their services in connection with this album; all royalties accruing to Mr. Greenspan and all profits from sales of the album will be turned over to the Fund.

Those interested in making direct contributions to the Fund should contact

Clem McCarthy Fund
c/o Harry Dube, Trustee
875 Fifth Ave.
New York 21, New York

As this record is being prepared for release, Clem McCarthy is in a New York nursing home. Parkinson's Disease is just one of many ailments that keeps him bedridden. The last time we saw Clem, he was smiling and talkative. I remember his saying: "If Parkinson's was good enough for Eugene O'Neill, it's good enough for me. I've had a good wife, a good life, and a helluva good time. I can't say that I relish the idea of dying—but I'm ready."

Most American radio and television fans remember Clem as perhaps the most dramatic and exciting race-caller in broadcasting history. Not quite as many will recall that in the 1930s it was his voice that brought millions of listeners the blow-by-blow details of some of Joe Louis' greatest fights. And few fans know that Clem McCarthy himself was one of the most colorful figures ever to enter upon the American sports scene.

Horse racing was Clem's first love. He originally intended to become a jockey, but Nature interfered—he grew too tall. But riding winners was about the only connection with the sport that Clem failed to have.

He was introduced to the Sport of Kings by his father, a famous horse auctioneer. He then became a racing writer, cartoonist, story-teller and handicapper—and on occasion was even known to have placed a wager or two on some of his own selections. But Clem most probably made more money for the betting public than he did for himself. For he was the only handicapper ever to run up a perfect record. He did this by picking all eight winners one day at New York's Belmont Park—but he would only smile, without answering, when asked whether he bet on his own selections that day.

Clem was a pioneer voice in the racing field. In 1925, while at Maryland's famous Bowie Race Course, he suggested to the management that a loud-speaker public address system be set up to inform the fans of the progress of each race. They took him up on the idea, and when no one could be found to take on the speaking assignment, Clem volunteered. Thus began the famous **"raaaaaacing fans"** chant that will surely go down in history as one of the most celebrated of all broadcasting expressions.

Two years later a Chicago newspaper leased a special broadcasting line for the first remote pickup of an important sports event—that year's Kentucky Derby. Derby Day revelry is well-known to all, and for Clem it was to lead to the real beginning of his career. The announcer selected by the newspaper spent an evening with a trayful or so of mint juleps, which carried well over into Derby morning. As the story goes, this announcer also made the mistake of wagering on one of the day's earlier races, which he was broadcasting. Sportscasters have long since learned that such things are apt to interfere with one's necessary impartiality: the only horse the radio public heard about during his description was the one on which the announcer's money was riding. Unfortunately for all (except, as it turned out, McCarthy and his future audiences), the nag finished someplace around last. In his frustration and anger, the voice on the airwaves referred to his selection as a "dirty slow son of a ..."—followed by a thoroughly un-airworthy if familiar word.

The announcer was fired on the spot. Damon Runyon, who knew of McCarthy's announcing technique from days spent at Bowie, promptly came to the rescue by recommending Clem to the radio station. His performance was a magnificent success. The National Broadcasting Company, hearing of his great work as a last-moment substitute, then hired Clem to broadcast all important races over the two networks they then operated and **"raaaaaacing fans"** soon became one of the most popular and widely-imitated phrases in America.

McCarthy brought to the airwaves the intimacy of a hot-stove, cracker-barrel gabfest. His voice—crystal-clear, sharp and crackling—stood out as a unique contrast to the prevalent deep, resonant, formal and somewhat undertaker-ish tones of other announcers. He spoke out what was in his mind, never stopping to worry about whether or not it was proper broadcast technique. This album is full of such off-the-cuff McCarthy tidbits. When a nervous horse acted up at the starting gate, Clem would calm him down over the air (**"Steady boy . . . that's no way to act . . . calm down there, young fellow; people have paid good money to see this race"**). And the sound of McCarthy stepping into the breach during an emergency (**"Officer, stop that fighter before he gets out of the ring...officer...officer ...I'm talking to you, officer..."**) was as likely to go out over a coast-to-coast network as the actual account of the event.

It might seem incongruous that Clem may be longer remembered for a most embarrassing incident in 1947 than for any of his hundreds of great broadcasts. This was the famous race in which he called the wrong winner! It has already passed into legend, and many people insist that it was a Kentucky Derby, but actually it was the Preakness Stakes—and Clem's own words, including his immediate explanation of how it all happened, are a dramatic part of this album. In later years, however, Clem's answer to queries about this event—while still retaining the honesty and humility that actually turned this fiasco into a graphic example of the man's warmth and humanity—also revealed his sharp sense of humor. His answer referred to a colleague who was recognized by everyone in America as one of the top dramatic sportscasters—even if his finely colored descriptions were not always entirely accurate. In fact, said sportscaster, with the verbal agility that all great gift-of-gabbers have, was able to end up with the right runner in a football play by some such matter-of-fact mention as: "Smith laterals to Jones, who goes through the line for ten yards. Since there was no television to reveal to his audience that Smith has never had the ball in the first place, this gentleman was able to go through an entire career without detection. But his fellow-workers of course knew, as was underlined by McCarthy's classic response to wrong-call questions—

Said Clem: "I called the wrong winner of the Preakness because I lost track of my horses and anyway, you can't lateral racehorses."

—BUD GREENSPAN



Ed Sullivan



Bud Greenspan

ED SULLIVAN, whose comments and scene-setting provide the continuity for this album's accounts of great Clem McCarthy broadcasts, is of course the host of one of the most popular and by all odds the oldest of network television shows. His close association with the world of sports, and his friendship and admiration for many of its greatest figures—including McCarthy—dates back to the 1920s, a decade in which the young Sullivan began his newspaper career by serving as a sports writer for several New York dailies. His obvious affection and respect for Clem McCarthy lends considerable impact and interest to his narration here.

The photographs on the front cover depict two of the great sporting events brought to the public by the voice of Clem McCarthy: Joe Louis meets defeat for the first time in his professional career—at the hands of Max Schmeling (June 19, 1936); and jockey George Woolf rides Seabiscuit to the winner's circle following his classic match-race victory over War Admiral (Nov. 1, 1938).

PRODUCED AND WRITTEN BY BUD GREENSPAN. ALBUM DESIGN: KEN DEARDOFF.

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SAY GOODBYE TO HOLLYWOOD
SUMMER, HIGHLAND FALLS
ALL YOU WANNA DO IS DANCE
NEW YORK STATE OF MIND
JAMES
PRELUDE/ANGRY YOUNG MAN
I'VE LOVED THESE DAYS
MIAMI 2017
(Seen the lights go out on Broadway)

Produced by Billy Joel
Words and Music by Billy Joel
Production Supervisor—John Bradley

Basic tracks arranged by the rhythm section
Billy Joel—Keyboards and Vocals
Doug Stegmeyer—Bass Guitar
Liberty DeVitto—Drums

Basic Track Consultant—Brian Ruggles

Howie Emerson—Electric and Acoustic Guitars
Russell Javors—Electric and Acoustic Guitars
James Smith—Acoustic Guitar

Recorded at Ultra-Sonic Studios,
Hempstead, New York
Engineer—John Bradley

Orchestral arrangements by Ken Ascher
Recorded at Columbia Recording Studios,
30th Street, New York

Tape Engineer—Lou Waxman
Engineer—Don Puluse
Overdubs at Caribou Recording Studios
Nederland, Colorado
Mingo Lewis—Percussion
Richard Cannata—Saxophone

Mixed at Caribou Recording Studios by
Bruce Botnick
Project coordinated by Jo Buckley
Album produced in association with Home Run

Cover Design—John Berg
Cover Photograph—Jerry Abramowitz
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TOP-16-33

REV. JAMES CLEVELAND
16 GOLDEN GOSPEL GREATS



TOP-16-33

REV. JAMES CLEVELAND
16 GOLDEN GOSPEL GREATS

Side A

I WALK WITH GOD
(Rev. James Cleveland) Planemar Music/BMI (3:13)

HIS EYE IS ON THE SPARROW
(P.D.) (2:22)

I'M A SOLDIER IN THE ARMY OF THE LORD
(Rev. James Cleveland) Our Children's Music/BMI (1:51)

IT'S GONNA BE TOO LATE
All rights reserved (4:19)

I'VE COME TO TELL YOU
(P.D.) (5:34)

SOON I WILL BE DONE
(P.D.) (4:06)

OH, TO BE KEPT BY JESUS
(Stanley Lewis) Su-Ma Music Publ. Co. Inc/BMI (4:13)

PLENTY GOOD ROOM
(P.D.) (4:20)

Side B

THE LORD'S PRAYER
(P.D.) (3:24)

SOMETHING GOT A HOLD ON ME
(John Fields) Savoy Music/BMI (4:18)

ONE MORE TIME
(P.D.) (3:03)

EVERYTIME I FEEL THE SPIRIT
(P.D.) (2:32)

THE LOVE OF GOD
(LeRoy Crume) Venice Music/BMI (3:51)

LORD DO IT
(Frazier-Cleveland) Frazier-Cleveland Publ. Co./BMI (5:26)

DOWN BY THE RIVERSIDE
(P.D.) (3:15)

OH, MARY DON'T YOU WEEP
(P.D.) (1:40)

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Photos: Simon Cherpitel

TOP-16-37

The Harmonizing 4
16 Golden Gospel Greats



The Harmonizing 4
16 Golden Gospel Greats

TOP 16 37

Side A

ALL THINGS ARE POSSIBLE
(J. Williams) Conrad Music/BMI (2:46)

FARTHER ALONG
(O. Weiss) Conrad Music/BMI (2:42)

ON THE RIGHT ROAD
(Harmonizing Four) Conrad Music/BMI (3:12)

MOTHERLESS CHILD
(P. Brunson) Conrad Music/BMI (3:03)

STANDING THERE WONDERING
(Thomas Johnson) Conrad Music/BMI (2:13)

WITHOUT HIM
(H. Nilsson) Beechwood Music/BMI (3:39)

WHAT A FELLOWSHIP
(Harmonizing Four) Conrad Music/BMI (2:24)

HALLELUJAH
(M. Williams) Conrad Music/BMI (1:59)

Side B

GOLDEN BELLS
(Harmonizing Four) Conrad Music/BMI (2:50)

WHEN TEARS ARE FALLING
(Harmonizing Four) Conrad Music/BMI (2:50)

GOD WILL TAKE CARE OF YOU, Part 1
(J. Williams) Conrad Music/BMI (1:43)

GOD WILL TAKE CARE OF YOU, Part 2
(J. Williams) Conrad Music/BMI (3:10)

HOW GREAT THOU ART
(Unknown) Zap & Stuart K. Hines/BMI (3:11)

WADE IN THE WATER
(P.D.) (3:02)

WE'RE CROSSING OVER
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ROCK OF AGES
(P.D.) (3:20)

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Photo: Simon Cherpitel

KING ERRISSON

L.A. BOUND



WESTBOUND
WT 307

There exists in the oft-mysterious land of popular music a whole subculture of artists virtually unknown to the general public, complete with its own unique stars and heroes. This is the working sphere of the so-called "session musician" — the behind the scenes player who *must* be among the cream of the crop on his chosen instrument or he cannot survive as a professional. In this select group, seasoned percussionist King Errisson has well-earned his royal moniker.

Errisson Johnson was born in Nassau in the Bahamas. When he took up the bongos (having graduated from cans with plastic coverings), he was forced to practice in the coconut groves because his loud playing annoyed his family. Having moved on to master the conga, Errisson landed work at a Bahamian club called "The Conch Shell," a gig which lasted for three years. The proverbial "big break" came when he was discovered by the producer of the film "Thunderball" and cast in a nightclub scene. Drama studies in Canada were next, followed by the formation of his own jazz band in New York City. Then it was off to a year's residency in a Bermuda club, and finally the fateful trip to L.A., where, for the first six months, he was forced to locate himself in the area known as "white skid row." Virtually starving, he contacted his old acquaintance Redd Foxx (who, in fact, had opened for Errisson in Bermuda), explained his predicament, and soon found himself booked at Foxx's L.A. nitery. When Sammy Davis Jr. asked him to appear on the Hollywood Palace, he knew he was on his way.

Since those early days in Hollywood, King Errisson's credit list has grown steadily, encompassing extensive work in live performance, television, commercials and, of course, on record. He has played the major night spots in the U.S., and his numerous TV credits include The Joey Bishop Show, The Danny Thomas Show, Tony Orlando and Dawn, the Diana Ross Temptations Special, Midnight Special (four times), In Concert (twice), Don Kirshner's Rock Concert and many broadcasts in Japan.

On the recording level, it was Cannonball Adderley who took Errisson under his wing, easing his entry into the ultra-competitive L.A. studio scene. In addition to playing on eight Cannonball LPs, the King's work can be heard on albums by Blood, Sweat & Tears, Johnny Mathis, John Lennon, Al Wilson, The Carpenters, Barry White, Captain & Tennille, Herb Alpert, Quincy Jones, Ringo Starr, Barbra Streisand, Tom Jones, War and the list goes on and on. He's also worked extensively with Neil Diamond, as well as The Jacksons, Marvin Gaye, Smokey Robinson, Eddie Kendricks, Paul Williams, Flora Purim, Doc Severinsen, and a host of others.

And now there is "L.A. BOUND," King Errisson's newest Westbound solo album and a fitting showcase for this master percussionist. Listen and you'll know what those people "behind the scenes" have known for years — King Errisson is a reigning monarch in his chosen profession.

This album was performed with one man in mind. Therefore, I would like to dedicate "L.A. BOUND" to the late and great Cannonball Adderley, a man who helped make it all possible for me to get started in Los Angeles. While by no means is this a "jazz" album, a lot of what I learned from Cannonball is reflected here. He used to have this way of letting you know that he approved of something that he loved it — and that was by saying one word, "FOOL." I would like to think that if he were here today that he would listen to this album, look at me and hold me in his big man arms and say, "FOOL!"

Through the music on "L.A. BOUND" I have tried to tell the story of my journey away from my native Bahamas, having to leave my girl behind, and heading for the bright lights of the big American city.

Special thanks to my son, Kenny, for his help on "Disco Congo."

Very special thanks to Armen, Jimmy, Carole, Mike, Dennis and the guys who wrote these beautiful songs.

Most of all, thanks to my mother — Josephine.

Yup, this disk is for you, mom, about the boy who dreamt of being a king. Well, that one



SIDE ONE

1 [illegible] (8:43)

2 [illegible] (5:21)

SIDE TWO

1 [illegible] (6:47)

2 WE'LL HAVE A NICE DAY (5:53)

3 L.A. BOUND (6:40)

Vocals:
King Errisson, Charles Clark (C. J. & Co.), Cleveland Horne (Fantastic Four), Donna Davis, Pamela Vincent and Cynthia Douglas (Brandye)

Recorded at P.A.C. 3 Recording Co., Dearborn, Michigan
Engineer: Richard Becker
Mixed at Sigma Sound Studios, Philadelphia, Pa.
Engineers: Jay Mark & Arthur Stoppe
A TOM MOULTON MIX
Mastered by José Rodriguez, Frankford/Wayne Mastering Labs, New York, N.Y.
Liner notes compilation: Bob Kaus
Liner photography: Fred Valentine
Cover photography: David Alexander
Art director: Bob Defrin

ARRANGED AND PRODUCED BY DENNIS COFFEY AND MIKE THEODORE, EXCEPT *DISCO CONGO* WHICH WAS ARRANGED AND PRODUCED BY KING ERRISSON

Thanks to all the Detroit and L.A. Musicians who performed on this album.

WESTBOUND RECORDS, INC.
DISTRIBUTED BY ATLANTIC RECORDING CORPORATION
A WARNER COMMUNICATIONS COMPANY
75 ROCKEFELLER PLAZA, NEW YORK, NEW YORK 10019

Warning:

QUESTIONS AND ANSWERS ABOUT THE END TIMES



by Hal Lindsey

MADAM

makes arriving great"

TIMELESS WATCHES

"a whale of a bargain"

CLIMAX MAGAZIN

"have a Climax on the coffee table"

QUICKIE

"the breakfast food shot from a gun"

the effing dolls

"wind them up and watch them do their stuff"

BANG

"give your husband a Bang for breakfast"

THE DILLY

"new from Sweden"

FRIG

"wouldn't you rather have a Frig than a cig?"

DRAG

es washday almost gay"

CLOSET QUEEN

"sucks up everything in sight"

Exception

"for that exceptional headache

SIDE ONE

1. OPENING 0:24
2. BANG 1:00
3. FRIG 0:26
4. MADAM AIRLINES 0:54
5. DRAG DETERGENT 0:58
6. ZEUS 0:17
7. CREAMY MEAMY LIPSTICK 1:05
8. BOEBY BEER 1:14
9. PRAYTEX GIRDLES 0:10
10. EXCEPTION HEADACHE #85 (Air Controller) 1:15
11. GRAFITTI'S GROCERY 0:20
12. CLIMAX MAGAZINE 1:14
13. THE DILLY 1:10
14. THE DAILY SMIRK 4:30

SIDE TWO

1. LITTLE SHAVER 1:13
2. LOGEINE FEMININE SPRAY 1:03
3. SCRUBBADUBBA TOOTHPASTE 0:58
4. EXCEPTION HEADACHE #4498 (Hairdresser) 1:05
5. OLAY POTATO CHIPS 0:52
6. POO POO PELLETS 1:15
7. SORRY SARI 0:58
8. LOVING CUP COFFEE 0:16
9. QUICKIE 1:18
10. TIMELESS WATCHES 1:22
11. PROTECTO BALL 0:39
12. CLOSET QUEEN 1:24
13. DIAL-A-SHRINK 0:48
14. EXCEPTION HEADACHE #347 (Lady Bus Driver) 1:07
15. THE EFFING DOLLS 0:53

PHILIP HAHN

ORGANIST

PLAYS

BUXTEHUDE

BACH

LISZT

FRANCK

VIERNE

DIETRICH BUXTEHUDE:
PRELUDE, FUGUE AND CHACONNE IN C MAJOR

Swedish born Dietrich Buxtehude (1637-1707) was organist for 39 years at the Marienkirche in Lubeck. In 1673 he established the **Abendmusiken,** celebrated musical services featuring organ music and pieces for chorus and orchestra, held annually on the five Sundays before Christmas. As a composer, he was at his best in the instrumental fugue and suite. J.S. Bach held Buxtehude in high esteem and was influenced by his work. Buxtehude's compositions are very often sectionalized as is the **Prelude, Fugue and Chaconne.** The Prelude consists of three sections: the first is a fluent pedal passage employing the principals, reeds, and mixture, the second shows the brilliance of the Positiv stops, and the third combines the manuals and pedals. Between the **Fugue** and the **Chaconne** appears a short section in free style. The **Chaconne** is typical with its constantly repeated motive in the bottom voice.

JOHANN SEBASTIAN BACH:
TWO CHORALE PRELUDES
Aus der Tiefe rufe Ich
Kommst du nun, Jesu, vom Himmel herunter

Chorale prelude is a term applied generally to any organ composition based on a chorale melody. Seventeenth century German organists treated chorale melodies in various ways. Often the melody was heard in long notes accompanied by rapid figurations. Sometimes the chorale was sectionalized, each phrase being treated imitatively. Frequently the melody was highly ornamented and accompanied by relatively straightforward chords. The chorale prelude technique reached its height in the compositions of J.S. Bach (1685-1750). **From the Depths I Call** is written in a free, fantasia style with the melody forming the core of the composition. The organ stops heard in this recording are stylistic of those in Bach's time. The melody employs two mutation stops: the Nazard and the Terz. The melody of **Come, Jesus, From Heaven,** one of the six Schubler chorales, first appeared in the Straslund Hymnbook of 1665. The prelude is written in the **cantus firmus** style, the entire piece being constructed from motives of the melody, the melody here being presented unaltered in the pedal. The bright eight and two foot flutes in the right hand and the eight and four foot flutes in the left hand are heard in contrast to the four foot reed in the pedal.

FRANZ LISZT (1811-1886):
AVE MARIS STELLA

This beautiful piece, based on an early Roman hymn, demonstrates the organ's string stops as well as the ethereal string and flute celestes.

CESAR FRANCK:
FANTAISIE IN A MAJOR

Cesar Franck (1822-1890) was for thirty years the organist at the Church of Sainte Clotilde in Paris. Composed in 1878, the **Fantaisie in A Major** demonstrates Franck's genius for harmony, melody, and tonal color. The organ's varied hues are brought into play in a symphonic style. We hear the various reed and principal choruses of the organ contrasted and combined. The noble melodies are heard on solo stops such as the Tibia, the Festive Trumpet, and the Musette.

LOUIS VIERNE:
CARILLON DE WESTMINSTER

Louis Vierne (1870-1937) was a student at the Paris Conservatory with Cesar Franck and Charles-Marie Widor. At thirty he became the organist at Notre Dame and enjoyed a high reputation as an organist, improviser, and teacher. His students included such famous musicians as Nadia Boulanger and Marcel Dupre. Vierne's compositions demonstrate a remarkably advanced harmonic technique which led directly into the styles of the French composers of our day including Messiaen and Durufle. The **Westminster Carillon** is dedicated to Henry Willis, a London organ builder. In this piece, Vierne develops the well-known theme from a quiet, somewhat distant presentation at the outset to a thundering, full organ toccata climaxing with the melody heard in the pedal using the full principal and reed choruses including the 32′ principal.

Philip Hahn received his early musical training from the eminent French pianist, Charles Rousseau and from Frances Clark. He holds the Bachelor and Master of Music Degrees from the University of Michigan, where he studied organ with Marilyn Mason and Robert Noehren. He received the Doctor of Musical Arts degree from the American Conservatory of Music in Chicago, where he studied with Stella Roberts and Robert Lodine. Further study was taken in Paris with Nadia Boulanger and Andre Marchal. He has concertized extensively in both the United States and in Europe and is available for concerts through J. Nelson Management, 900 Anderson Drive, San Rafael, California.

Produced by the J. Nelson Piano and Organ Company of San Rafael, California, the recording was made at the First United Presbyterian Church of San Francisco on an Allen 603-3, sold and installed by the J. Nelson Piano and Organ Company.

Production Consultant: Patrick Lane
Recording: Sound Storage
Engineer: Bill Feil

J. NELSON
PIANO & ORGAN
900 ANDERSEN DRIVE
SAN RAFAEL, CA 94901
415-457-3494

STEREO

VSD 721/22

VANGUARD

RECORDINGS FOR THE CONNOISSEUR

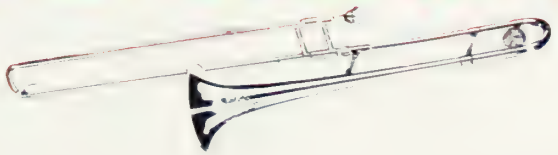
THE INSTRUMENTS OF THE ORCHESTRA













A high fidelity exposition of the range and special capabilities of each instrument with examples drawn from the symphonic repertory

PERFORMED BY FIRST DESK MEN OF THE VIENNA STATE OPERA ORCHESTRA

DAVID RANDOLPH, NARRATOR

Vanguard

RECORDINGS FOR THE CONNOISSEUR

VSD 721/22

STEREO

Also Playable Mono

Purpose of This Album

This album was prepared with a three-fold purpose in mind. It has been my experience that even many ardent music-lovers, particularly those whose taste has been cultivated through the medium of the phonograph rather than in concert-going where the visual aspect helps locate the various instruments heard, are often unsure as to the identity of the instruments. This recording will serve to familiarize such music lovers with the sounds and functions of the individual instruments thereby putting them on more intimate terms with the medium and thus perhaps enhancing their pleasure in it.

Secondly, it was conceived in the hope that it will provide both music teachers and students with a useful and compact set of examples demonstrating the instruments of the orchestra. Finally, those whose interest is divided in equal proportions between music and high fidelity sound many find it stimulating to discover, or perhaps one should say, uncover, what the contrabassoon really does put out in its lowest octave and the piccolo in its highest.

Actually, this album evolved out of a class which I gave several years ago demonstrating the instruments of the orchestra. In preparing for it I was appalled to find that I would need to carry along some twenty-odd discs, picking out individual snatches from each to illustrate a particular instrument or effect. It occurred to me that instructors and students must be faced continually with the same minor frustration and so, in the interest of expediting the quest for musical knowledge and saving the wear and tear on teachers, I resolved to facilitate matters. On my next recording trip to Vienna I drew up a set of examples and, in between orchestra sessions, enlisted the aid of key first desk men from the orchestra of the Vienna State Opera to record them. Along the way, what had started out as a modest effort to illustrate the sounds of the various instruments grew to a rather comprehensive compendium of all their capabilities. For if I asked the concertmaster to demonstrate a spiccato *bowing, the first flute quite naturally insisted on his right to show off his unique specialty of flutter-tonguing. And so it went.*

In New York, on learning of the project, the noted music commentator David Randolph consented to contribute a script linking the musical examples. I suspect that his interest was no doubt stimulated by the fact that as a pedagog himself, his own arm was tired from carrying records to and from classes. In any event, we are indebted to Mr. Randolph not only for a concise and lucid script but as well for any number of valuable suggestions and added examples.

If the great deal of time and labor expended by the many individuals who have cooperated in making this album possible results in bringing music lovers a little closer to the art we all love, then we will consider that time to have been well spent.

SEYMOUR SOLOMON,
Music Director, Vanguard Recording Society, Inc.

TABLE OF CONTENTS

1. HISTORY OF THE ORCHESTRA
2. THE CONDUCTOR
3. THE STRINGS
   Violin — Viola — Violoncello — Double Bass
4. THE HARP
5. THE WOOD-WINDS
   Flute — Piccolo — Bass Flute — Oboe — English Horn — Bassoon — Contra-Bassoon — Clarinet Family — Saxophone
6. THE BRASSES
   Horn — Trumpet — Trombone — Tuba
7. THE PERCUSSION GROUP
   Instruments of Definite Pitch — Instruments of Indefinite Pitch
8. USE OF THIS ALBUM FOR HI-FI TESTING
9. CHART SHOWING FREQUENCY RANGE OF EACH INSTRUMENT

NO PART MAY BE REPRODUCED WITHOUT WRITTEN PERMISSION

VANGUARD RECORDING SOCIETY INC. 71 West 23rd Street, New York, N.Y. 10010

Printed in U.S.A.



Dance Tunes for Dance Caravan 1986

HLPS4425



Dance Tunes for Dance Caravan 1986

HLPS4426

HS 3426

FROM: [redacted] DATE [redacted]

LABEL COPY

ARTIST GORDON LIGHTFOOT
RECORD # HS 3426
LABEL COLOR & PAPER DJ -
ON SALE -

LABEL WARNER BROS.
RELEASE DATE MARCH 12, 1980
COLOR INK BLACK
RECORD SIZE 12 INCH

JOB # 904,101
RESTRICTIONS

SIDE 1

1.	SEA OF TRANQUILITY	3:14
2.	GHOSTS OF CAPE HORN	4:07
3.	DREAM STREET ROSE	2:55
4.	ON THE HIGH SEAS	3:15
5.	WHISPER MY NAME	3:11

All Selections Written by Gordon Lightfoot
All Selections Published by Moose Music - CAPAC

SIDE 2

1.	IF YOU NEED ME	2:48
2.	HEY YOU	2:49
3.	MAKE WAY FOR THE LADY	3:40
4.	MISTER ROCK OF AGES	3:29
5.	THE AUCTIONEER (LeRoy Van Dyke/Buddy Black) Milene Music Inc. - ASCAP	3:51

All Selections Written by Gordon Lightfoot except as indicated
All Selections Published by Moose Music - CAPAC except as indicated

DREAM STREET ROSE
GORDON LIGHTFOOT.

PRODUCED BY GORDON LIGHTFOOT, LENNY WARONKER AND RUSS TITELMAN
ENGINEERED AND MIXED BY LEE HERSCHBERG
℗ 1980 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code: 8.98
Tape Code: W8 & W5

AVAILABLE IN
8 TRACK AND CASSETTE

ML-1027E 11/72

[redacted]

FROM: LORRIE JANSON DATE June 13, 1977

LABEL COPY

ARTIST GARY OGAN
RECORD # PA 3078?
LABEL COLOR & PAPER DJ –
ON SALE –
JOB # 704,075
RESTRICTIONS

LABEL PARADISE
RELEASE DATE July 29, 1977
COLOR INK BLACK
RECORD SIZE 12 INCH
Revision: 6/14/77 Record Code; Label Info.
Revision: 6/13/77 Timings

SIDE I

THIS IS A BLACK LABEL AND HAS TO BE PRINTED WITH SILVER INK.

1.	MAKE ME SING	3:59
2.	THE ROAD	3:41
3.	WONDERLAND (Take It Away)	3:22
4.	SOLD ON YOU	3:37
5.	NOTHING'S RIGHT WHEN LOVE'S GONE WRONG	3:44

All selections written by Gary Ogan
All selections published by Teddy Jack Music - BMI

SIDE 2

1.	FOOLISH LOVE	3:26
2.	OVER AND OVER	2:58
3.	EVERYBODY WANTS YOUR LOVE	4:05
4.	ONCE MORE FOR ME	5:18
5.	THE ROAD AT STAINS	3:56

All selections written by Gary Ogan
All selections published by Teddy Jack Music - BMI

GARY OGAN
Produced by Gary Ogan, Greg Branson And Leon Russell
℗ 1977 Paradise Records, Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code: M5 & M8

FROM: LABEL COPY

DATE JUNE 13, 1979

LABEL COPY

ARTIST DAVID RUFFIN

RECORD # BSK 3306

LABEL COLOR & PAPER DJ -

ON SALE -

JOB # 821,002

RESTRICTIONS

LABEL WARNER BROS.

RELEASE DATE AUGUST 3, 1979

COLOR INK BLACK

RECORD SIZE 12 INCH

6/14/79: ADD LP TITLE
Revision: 6/20/79 Writer's name corrected
6/25/79: CONFIRMED TIMINGS
REVISION: 6/29/79 Prod.Credit
REVISION: 7/2/79 Writer's Name

SIDE 1

1. LET YOUR LOVE RAIN DOWN ON ME — 5:36
(Joe Shamwell/Tommy Tate/Charles McCollough) Groovesville Music - BMI

2. BREAK MY HEART — 4:13
(David Garner) Groovesville Music/Forgotten Songs, Inc. - BMI

3. I GET EXCITED — 2:52
(Steven Hairston) Groovesville Music - BMI

4. CHAIN ON THE BRAIN — 5:46
(Anthony Hester) Conquistador Music - ASCAP

SIDE 2

1. MORNING SUN LOOKS BLUE — 4:03
(Michael Amitin) Groovesville Music - BMI

2. LET'S STAY TOGETHER — 5:22
(Don Davis/Duane Freeman) Groovesville Music - BMI/Conquistador Music - ASCAP

3. SO SOON WE CHANGE — 3:53
(John Glover/James Dean) Groovesville Music - BMI

4. SEXY DANCER — 4:42
(Don Davis/Elwin Rutledge) Conquistador Music - ASCAP/Groovesville Music - BMI

SO SOON WE CHANGE
DAVID RUFFIN
PRODUCED BY DON DAVIS FOR DRUFF PRODUCTIONS
℗ 1979 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

R & B

FROM: LORRIE JANSON DATE AUGUST 6, 1975

LABEL COPY

ARTIST THE FRANKIE MILLER BAND
RECORD # CHR 1088
LABEL COLOR & PAPER DJ.-
ON SALE -
JOB # 504,100
RESTRICTIONS U.S. & CANADA ONLY

LABEL CHRYSALIS SEP 15 1975
RELEASE DATE
COLOR INK BLACK
RECORD SIZE 12 INCH

SIDE I - (31,934)

1.	A FOOL IN LOVE (Frankie Miller/Andy Fraser) Chrysalis Music Corp./Ackee Music, Inc. - ASCAP	3:05
2.	THE HEARTBREAK	4:00
3.	THE ROCK	3:32
4.	I KNOW WHY (THE SUN DON'T SHINE)	6:01
5.	HARD ON THE LEVEE	3:16
	PLAYING TIME:	19:54

All selections written by Frankie Miller, Published by Chrysalis Music Corp. - ASCAP, except as indicated.

SIDE II - (31,935)

1.	AIN'T GOT NO MONEY	2:51
2.	ALL MY LOVE TO YOU	5:35
3.	I'M OLD ENOUGH	4:50
4.	BRIDGETON	4:43
5.	DRUNKEN NIGHTS IN THE CITY	3:51
	PLAYING TIME:	21:50

All selections written by Frankie Miller, Published by Chrysalis Music Corp. - ASCAP

THE ROCK
THE FRANKIE MILLER BAND
Produced by ELLIOT MAZER
℗ 1975 Chrysalis Records

ART DEPT. USE ONLY:
Price Code: 0698
Tape Code:

FROM: LABEL COPY

DATE MAY 9, 1980

LABEL COPY

ARTIST SILICON TEENS
RECORD # SRK 6092
LABEL COLOR & PAPER DJ -
ON SALE -
JOB # 900,055
RESTRICTIONS (U.S. & CANADA ONLY)

LABEL SIRE
RELEASE DATE JUNE 25, 1980
COLOR INK BLACK
RECORD SIZE 12 INCH
5/13/80 CONFIRMED TIMINGS

SIDE 1

1. MEMPHIS TENNESSEE — 2:23
   (C. Berry) Arc Music Corp. - BMI
2. YESTERDAY MAN — 2:39
   (C. Andrews) Partita Music Corp. - BMI
3. DO WAH DIDDY DIDDY — 3:01
   (E. Greenwich/J. Barry) Trio Music Co., Inc. - BMI
4. T.V. PLAYTIME — 3:25
   (Silicon Teens) Stainless Music - BMI
5. YOU REALLY GOT ME — 3:04
   (R. Davies) Jay Boy Music Corp. - BMI
6. CHIP 'N ROLL — 3:13
   (L. Least) Stainless Music - BMI
7. DO YOU LOVE ME — 2:23
   (B. Gordy) Jobete Music Co., Inc. - ASCAP

SIDE 2

1. LET'S DANCE — 2:49
   (J. Lee) Warner-Tamerlane Publishing Corp. - BMI
2. OH BOY! — 2:01
   (N. Petty/B. Tilghman/S. West) Wren Music Company - BMI
3. SWEET LITTLE SIXTEEN — 3:18
   (C. Berry) Arc Music Corp. - BMI
4. STATE OF SHOCK (PART TWO) — 3:10
   (Silicon Teens/L. Least) Stainless Music - BMI
5. JUST LIKE EDDIE — 2:40
   (G. Goddard) Southern Music Publishing Co., Inc. - ASCAP on behalf of Mirror Music Publishing Co. Ltd.
6. RED RIVER ROCK — 2:51
   (T. King/I. Mack/F. Mendelsohn) Bug Music/Mole Hole Music - BMI Adm. by Bug Music Group
7. JUDY IN DISQUISE — 2:29
   (A. Barnard/J. Fred) Su-Ma Publishing Co., Inc. - BMI

ART DEPT. USE ONLY:
Price Code:
Tape Code: M5S

MUSIC FOR PARTIES
SILICON TEENS
PRODUCED BY LARRY LEAST
(P) 1979, 1980 Mute/Sonet Records

DANCE MUSIC

FROM: LORRIE JANSON WRITE BELOW THIS LINE DATE May 24, 1977

LABEL COPY

ARTIST STILLWATER
RECORD # CP 0186
LABEL COLOR & PAPER DJ -
ON SALE -

JOB # 710,002
RESTRICTIONS U.S. & Canada Only

LABEL Capricorn
RELEASE DATE July 29, 1977
COLOR INK BLACK
RECORD SIZE 12 INCH
Revision: 6/1/77 Sequence
Revision: 7/1/77 Timings'

SIDE 1

1. MIND BENDER 4:16
(Rob Walker/Buddy Buie)

2. UNIVERSAL FOOL 7:02
(Rob Walker/Jimmy Hall/Buddy Buie)

3. APRIL LOVE 4:11
(Rob Walker/Mike Causey/Buddy Buie)

4. FANTASY PARK 4:08
(Rob Walker/Allison Scarborough/Mike Causey/Jimmy Hall/Buddy Buie)

All selections published by No Exit Music Co., Inc/Low-Sal Music - BMI

SIDE 2

1. ROCK-N-ROLL LOSER 4:13
(Rob Walker) No Exit Music Co., Inc. - BMI

2. OUT ON A LIMB 3:57
(Rob Walker/Jimmy Hall/Mike Causey/Bob Spearman) No Exit Music Co., Inc. - BMI

3. SUNSHINE BLUES 3:36
(Jimmy Hall/Bobby Golden/Bob Spearman/Buddy Buie)

4. SAM'S JAM 9:45
(Jimmy Hall/Bob Spearman/Allison Scarborough/Bobby Golden/Buddy Buie/Mike Causey/Sebie Lacey)

All selections published by No Exit Music Co.,Inc./Low-Sal Music - BMI except where indicated.

STILLWATER
Produced by Buddy Buie for Buddy Buie Productions
by Special Arrangements with
Phil Walden and Associates, Inc.
℗ 1977 Capricorn Records , Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code: M5 & M8

AVAILABLE IN
8 TRACK AND CASSETTE

FROM: LORRIE JANSON

DATE NOVEMBER 30, 1978

LABEL COPY

ARTIST COUCHOIS
RECORD # BSK 3289
LABEL COLOR & PAPER DJ –
ON SALE –

JOB # 804,108
RESTRICTIONS

LABEL WARNER BROS.
RELEASE DATE FEBRUARY 9, 1979
COLOR INK BLACK
RECORD SIZE 12 INCH
Revision: 12/11/78 Confirmed Timings

INMUSIC PRODUCTIONS LOGO (On Bottom Credit)

SIDE 1

1.	DO IT IN DARKNESS (P. Couchois, C. Couchois)	4:30
2.	THE COLONEL (C. Couchois, C. Carlson)	3:38
3.	WALKIN' THE FENCE (M. Couchois, P. Couchois, C. Couchois, H. Messer)	3:43
4.	CRIPPLE (P. Couchois, C. Couchois)	4:05
5.	GOING TO THE RACES (P. Couchois, C. Couchois)	4:40

All selections published by World Song Publishing Inc. - ASCAP

SIDE 2

1.	DEVIL'S TRIANGLE	6:30
2.	I COULD NEVER TAKE HER AWAY FROM YOU	3:50
3.	NO LONGER NEEDED	4:08
4.	KALAHARI CATTLE DRIVE	4:52

All selections written by P. Couchois, C. Couchois
All selections published by World Song Publishing Inc. - ASCAP

COUCHOIS
PRODUCED BY STEVE BARRI, EDDIE LAMBERT, ROGER NICHOLS
FOR INMUSIC PRODUCTIONS
℗ 1979 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

FROM: LABEL COPY

DATE MARCH 22, 1979

LABEL COPY

ARTIST ADAM MITCHELL
RECORD # BSK 3325
LABEL COLOR & PAPER DJ –
ON SALE –

JOB # 804,029
RESTRICTIONS

LABEL WARNER BROS.
RELEASE DATE May 4, 1979
COLOR INK BLACK
RECORD SIZE 12 INCH
Revision: 4/9/79 Sequence Change Side 1
Revision: 4/16/79 Confirmed Timings

SIDE 1

1.	FOOL FOR LOVE	2:24
2.	HIGHER GROUND	3:29
3.	DOCTOR DOCTOR	3:27
4.	CLEAR LIGHT	3:21
5.	THE FRENCH WALTZ	3:45

All Selections Written by Adam Mitchell
All Selections Published by Warner-Tamerlane Publishing Corp. - BMI/
Ten Speed Music - ASCAP

SIDE 2

1.	DANCIN' ROUND AND ROUND	4:03
2.	DON'T LET PAPA KNOW	4:26
3.	REDHEAD IN TROUBLE	3:10
4.	OUT AMONG THE STARS	5:15

All Selections Written by Adam Mitchell
All Selections Published by Warner-Tamerlane Publishing Corp. - BMI/
Ten Speed Music - ASCAP

REDHEAD IN TROUBLE!
ADAM MITCHELL
Produced by Russ Titelman
℗ 1979 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

FROM: LORRIE JANSON

DATE APRIL 4, 1978

LABEL COPY

ARTIST EXILE
RECORD # BSK 3205
LABEL COLOR & PAPER
DJ –
ON SALE –
JOB # 716,000
RESTRICTIONS

LABEL WARNER/CURB
RELEASE DATE June 2, 1978
COLOR INK BLACK
RECORD SIZE 12 INCH
REVISION: 4/10/78
Additional Writer
Revision: 4/13/78 (Spell. on ~~Writer Name~~)
Revision: 4/24/78 Conf. Timings

CURB LOGO

SIDE 1

1.	YOU THRILL ME (Mike Chapman, Nicky Chinn)	3:53
2.	NEVER GONNA STOP (James P. Pennington)	5:39
3.	THERE'S BEEN A CHANGE (James P. Pennington)	3:03
4.	YOU AND ME (James P. Pennington)	5:30

All song published by Chinnichap Publishing, Inc. - BMI

SIDE II

1.	KISS YOU ALL OVER (Mike Chapman, Nicky Chinn)	4:54
2.	AIN'T GOT NO TIME (Danny Williams)	3:13
3.	DON'T DO IT (James P. Pennington)	4:47
4.	ONE STEP AT A TIME (James P. Pennington)	3:12
5.	STAY WITH ME (James P. Pennington)	2:57

All songs published by Chinnichap Publishing, Inc. - BMI

MIXED EMOTIONS
EXILE
PRODUCED BY MIKE CHAPMAN
℗ 1978 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

FROM: LABEL COPY

DATE March 22, 1979

5.2.79

LABEL COPY

ARTIST LOVE DE-LUXE with HAWKSHAW'S DISCOPHONIA

RECORD # BSK 3342

LABEL COLOR & PAPER DJ –

ON SALE –

LABEL WARNER BROS.

RELEASE DATE JULY 6, 1979

COLOR INK BLACK

RECORD SIZE 12 INCH

JOB #

RESTRICTIONS (U.S. & Canada Only)

Revision: 4/4/79 Album Title
REVISION: 5/1/79 Publisher Changes and New Timings
REVISION: 5/2/79 Artist Name
REVISION: 5/7/79 Seq. Change on Side 2
REVISION: 5/7/79 Timings Reversed on Side 2

SIDE 1

1. HERE COMES THAT SOUND AGAIN — 16:52 5.1.79
(Alan Hawkshaw) Alan Hawkshaw Music Inc./Al Gallico Music Corp./
Geoff & Eddie Music Co./Blackwood Music Inc. - BMI

5.1.79

SIDE 2

1. WHEN WE'RE DANCIN' — 6:40

2. I GOT THAT FEELIN' 5.7.79 — 7:00 5.7.79

3. LET ME MAKE IT UP TO YOU 5.7.79 — 4:24 5.7.79

All Selections Written by Alan Hawkshaw
Published by Alan Hawkshaw Music Inc./Al Gallico Music Corp./
Geoff & Eddie Music Co./Blackwood Music Inc. - BMI

5.1.79

HERE COMES THAT SOUND
LOVE DE-LUXE 5.2.79
With HAWKSHAW'S DISCOPHONIA
Arranged and Produced by Alan Hawkshaw
Executive Producer: Steve Gilston
℗ 1978, 1979 WEA Records Ltd.

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

FROM: LABEL COPY

DATE APRIL 9, 1980

LABEL COPY

ARTIST EXILE
RECORD # BSK 3437
LABEL COLOR & PAPER DJ -
ON SALE -

(CURB LOGO)

LABEL WARNER/CURB
RELEASE DATE MAY 28, 1980
COLOR INK BLACK
RECORD SIZE 12 INCH
4/10/80 CONFIRMED TIMINGS

JOB # 004,037
RESTRICTIONS (U.S. & CANADA ONLY)

SIDE 1

1. YOU'RE GOOD FOR ME 3:32
(Mark Gray/Greg Guidry) Down 'N Dixie/Irving Music, Inc. - BMI/World Song Publishing, Inc. - ASCAP
2. NOBODY'S HERO 4:27
(J.P. Pennington/Lynda Lawley)
3. DON'T LEAVE ME THIS WAY 4:36
(J.P. Pennington)
4. TAKE ME DOWN 4:35
(J.P. Pennington/Mark Gray) Chinnichap Publishing, Inc. Administered in the U.S. & Canada by Careers Music, Inc./Down 'N Dixie/Irving Music, Inc. - BMI
5. SMOOTH SAILIN' (ROCK IN THE ROAD) 3:42
(Johnny Slate/Steve Pippin/Mark Gray) House Of Gold Music, Inc./Down 'N Dixie/Irving Music Inc. - BMI

All Songs Published by Chinnichap Publishing, Inc. - BMI Administered in the U.S. & Canada by Careers Music, Inc. except as indicated

SIDE 2

1. JAILBAIT 2:57
(Mark Gray/Ed Setser) Down'N Dixie/Irving Music, Inc. - BMI
2. THERE'S A LOVE 3:36
(J.P. Pennington)
3. THE CLOSER YOU GET 4:13
(J.P. Pennington/Mark Gray) Chinnichap Publishing, Inc. Administered in the U.S. & Canada by Careers Music, Inc./Down 'N Dixie/Irving Music, Inc. - BMI
4. IT TAKES LOVE TO MAKE LOVE 4:13
(Sonny Lemaire/Mark Gray/Jeff Silbar/Sam Lorber) Chinnichap Publishing, Inc. Administered in the U.S. & Canada by Careers Music, Inc./Down 'N Dixie/Irving Music, Inc./House Of Gold Music, Inc. - BMI
5. LET'S DO IT ALL OVER AGAIN 3:55
(J.P. Pennington)

All Songs Published by Chinnichap Publishing, Inc. - BMI Administered in the U.S. & Canada by Careers Music, Inc. except as indicated

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

DON'T LEAVE ME THIS WAY
EXILE
PRODUCED BY PETER COLEMAN
(P) 1980 Warner Bros. Records Inc.

FROM: LORRIE JANSON

DATE AUGUST 20, 1976

LABEL COPY

ARTIST STUFF
RECORD # BS 2968
LABEL COLOR & PAPER DJ -
ON SALE -
JOB # 620,001
RESTRICTIONS

LABEL WARNER BROS.
RELEASE DATE SEPTEMBER 25, 1976
COLOR INK BLACK
RECORD SIZE 12 INCH
REVISION 8/24/76: (Job #, Time, Title & Writer)
REVISION 8/27/76: (Credits)

JUST SUNSHINE RECORDS LOGO

SIDE I

1.	FOOTS (Stuff) Yangor Music - ASCAP	3:58
2.	MY SWEETNESS (R. Tee) Coffin Music - BMI	3:21
3.	(DO YOU) WANT SOME OF THIS (R. Tee) Coffin Music - BMI	3:45
4.	LOOKING FOR THE JUICE (G. Edwards/R. Tee) Yangor Music - ASCAP/Coffin Music - BMI	3:52
5.	REFLECTIONS OF DIVINE LOVE (G. White) Jayglow Music/Kwan Music/Savar Music - ASCAP	5:54

SIDE II

1.	HOW LONG WILL IT LAST (E. Gale) Antisia Music, Inc. - ASCAP	4:15
2.	SUN SONG (L. Thomas) Nuwaupu Music Co. - ASCAP	4:24
3.	HAPPY FARMS (C. Dupree) Corerm Music - ASCAP	3:54
4.	DIXIE (Traditional) Public Domain/ UP ON THE ROOF (G. Goffin, C.King) Screen Gems-Columbia Music, Inc./ EMI Music, Inc. - BMI	6:33

STUFF
Produced by Herb Lovelle and Tommy LiPuma
for Goryan Productions and Just Sunshine Records
℗ 1976 Warner Bros Records Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

FROM: LORRIE JANSON DATE JANUARY 30, 1978

LABEL COPY

ARTIST ELIZABETH BARRACLOUGH
RECORD # BRK 6978
LABEL COLOR & PAPER DJ –
ON SALE –
JOB # 790,013
RESTRICTIONS

LABEL BEARSVILLE
RELEASE DATE MAY 5, 1978
COLOR INK BLACK
RECORD SIZE 12 INCH

THIS SIDE (Re-1)

1.	WILLY RUBY	3:48
2.	BELIEVE IT SO	4:42
3.	BONEY MOUNTAIN	4:59
4.	LIKE THE DESERT NEEDS THE SAND	4:22
5.	COVERED UP IN ACES	5:37

All selections written by Elizabeth Barraclough
All selections published by Fourth Floor Music, Inc. & Chili Pepper Music - ASCAP

THAT SIDE (Re-2)

1.*	WHO DO YOU THINK'S THE FOOL	4:00
2.*	SHEPHERD'S BUSH	4:23
3.	DON'T TV ME	1:49
4.*	SUNSET HARVEST MOON	4:53
5.	LATE IN MY BED	4:02

All selections written by Elizabeth Barraclough
All selections published by Fourth Floor Music, Inc. & Chili Pepper Music - ASCAP

*Produced by John Simon

ELIZABETH BARRACLOUGH
Produced by Albert Grossman
℗ 1973 Bearsville Records

ART DEPT. USE ONLY:
Price Code:
Tape Code: M3 & M5

AVAILABLE IN
8 TRACK AND CASSETTE

LP LABEL COPY

From Editorial Services LS
Date February 3, 1983
Release Date March 9, 1983
Artist Yol Original Motion Picture Soundtrack
Record Number 1-23816
Tape Number 4-23816
Special Price
Label Background Warner Bros.
Job # 200038
Restrictions U.S., Italy, UK, Ireland, Canada, New Zealand, Japan & S. Africa

Confirmed Timings: 2/3/83

Side 1

1.	THE ISLAND (Main Title Part I)	3:14
2.	THE PERMISSION	2:46
3.	SAZ	:56
4.	THE BODIES	1:57
5.	LISTENING TO THE FIELDS	2:26
6.	HORSEMEN IN THE WIND	2:19
7.	STORMY	3:29

Side 2

1.	MAN AND SNOW	2:21
2.	ON THE ROAD (A special film mix)	1:23
3.	THE ISLAND (Main Title Part II)	3:16
4.	EHMEDO RONI (Kurdish love song)	2:56
5.	TO THE UNKNOWN	3:33
6.	LONELY	1:49

YOL
ORIGINAL MOTION PICTURE SOUNDTRACK
ALL COMPOSITIONS WRITTEN BY SEBASTIAN ARGOL

(C) 1982 Cactus Film A.G./Sebastian Argol (P) 1982 Cactus Film A.G.

FROM: LABEL COPY

DATE JANUARY 11, 1980

LABEL COPY

ARTIST KENNY DOSS
RECORD # BRK 6997
LABEL COLOR & PAPER DJ –
ON SALE –

JOB # 941,018
RESTRICTIONS (U.S. & CANADA ONLY)

LABEL BEARSVILLE
RELEASE DATE FEBRUARY 27, 1980
COLOR INK BLACK
RECORD SIZE 12 INCH
1/11/80: CONFIRMED TIMINGS
REVISION: 1/15/80 Delete , Inc. from Publisher's Name
REVISION: Writer & Publisher Change

SIDE 1

1. DON'T HOLD BACK THE LOVE 4:15

2. YOU TURN ME ON 4:37

3. SUGAR 3:26
(Mary Holland Bryant) Every Knight Music/Unichappell Music - BMI

4. WE'RE GONNA HAVE OUR DAY 4:10
(Willie Mitchell/Earl Randle) Poppa Willie Music Ltd./Fiction Music, Inc. - BMI/ Mitchell's Music Machine Ltd./Fourth Floor Music, Inc.-ASCAP

5. PLAY TO WIN 3:34

All Songs Written by John E. Moore except as indicated
All Songs Published by Poppa Willie Music Ltd./Fiction Music, Inc. - BMI except as indicat

SIDE 2

1. MOVIN' ON 3:53
(Julius Bradley) Mitchell's Music Machine Ltd./Fourth Floor Music, Inc. - ASCAP

2. ARE YOU GONNA BE WITH ME 3:59
Poppa Willie Music Ltd./Fiction Music, Inc. - BMI/Mitchell's Music Machine Ltd./ Fourth Floor Music, Inc. - ASCAP

3. JUST A FEELIN'. 4:05

4. I NEED YOUR LOVE 4:28

5. DO YOU REMEMBER 3:38
(Willie Mitchell/Earl Randle/Ann Mitchell)

All Songs Written by Willie Mitchell & Earl Randle except as indicated
All Songs Published by JEC Publishing - BMI/FI Music - ASCAP except as indicated

MOVIN' ON A FEELIN'
KENNY DOSS
PRODUCED BY WILLIE MITCHELL
℗ 1980 Bearsville Records

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

R&B

LABEL COPY
ELEKTRA RECORDS
962 NORTH LA CIENEGA BOULEVARD
LOS ANGELES, CALIFORNIA 90069

✓ REVISED 5/26/77

5/17/77

SAMMI SMITH

MIXED EMOTIONS

SIDE ONE 7E-1108-A STEREO

1. ALL I EVER NEED IS YOU (Eddie Reeves/Jimmy Holiday) United Artists Music Co., Inc., Racer Music Corp. ASCAP 2:38
2. TOUCH ME (Don Miller/Wayne Carson/Ron Birmann) Rose Bridge Music, Inc. BMI 2:25
3. I CAN'T STOP LOVING YOU (Don Gibson) Acuff-Rose Publications, Inc. BMI 2:48
4. DE GRAZIA'S SONG (Sammi Smith) Rabbit Tracks Music BMI 3:18
5. YOU GOT THE POWER (Even Stevens/Eddie Rabbitt) DebDave Music Inc./Briarpatch Music BMI 2:03

Produced by Jim and David Malloy

℗ 1977 by Elektra Records

SAMMI SMITH

MIXED EMOTIONS

SIDE TWO 7E-1108-B STEREO

1. I'VE SEEN BETTER DAYS (Red Lane/Danny Morrison) Tree Publishing Co., Inc. BMI 3:34
2. HALLELUJAH FOR BEER (David Malloy/Glenn Sutton) DebDave Music Inc., Rodeo Cowboy Music, Inc. BMI 2:03
3. DAYS THAT END IN "Y" (Even Stevens/Jim Malloy) DebDave Music Inc. BMI 2:47
4. A WOMAN LEFT LONELY (Dan Penn/Spooner Oldham) Dan Penn Music/Center Star Music BMI 2:37
5. ✓ LOVING ARMS (Tom Jans) Almo Music Corp. ASCAP 2:44

Produced by Jim and David Malloy

℗ 1977 by Elektra Records

FROM: LABEL COPY

DATE JULY 23, 1980

LABEL COPY

ARTIST PAM WINDO AND THE SHADES
RECORD # BRK 3479
LABEL COLOR & PAPER DJ -
ON SALE -

JOB # 031,015
RESTRICTIONS (U.S. & CANADA ONLY)

LABEL BEARSVILLE
RELEASE DATE SEPTEMBER 24, 1980
COLOR INK BLACK
RECORD SIZE 12 INCH

REVISION: 8/6/80 Title on Side 1; Add Tune Side 2
REVISION: 8/12/80 March/Great ONE BAND
REVISION: 8/18/80 Add Writers

8/13/80: CONFIRMED TIMINGS

SIDE 1

1. JUST TO STAY ALIVE 2:57
2. GIMME, GIMME 2:40
3. WHAT KIND OF MAGIC? 2:46
   (Windo/Brocco/Bennett/McCarthy/McCarthy)
4. SECOND BEST IS NOT FOR ME 2:48
5. WAITING FOR YOU IS BORING 4:37
6. ROCK STAR (I DON'T WANNA BE NO) 2:13

All Songs Written by Pam Windo except as indicated
All Songs Published by Fiction Music, Inc./Paga Music Inc. - BMI

SIDE 2

1. STAR-CROSSED 3:57
2. YOU TURN ME ON, YOU TURN ME OVER 2:50
3. I WANT YOUR BODY, TO HELL WITH YOUR MIND 3:23
4. TIME YOU CHANGED YOUR WAYS 3:11
5. MARCH HARE/GREAT EXPECTATIONS 6:20

All Songs Written by Pam Windo
All Songs Published by Fiction Music, Inc./Paga Music Inc. - BMI

NOTE: TWO SPACES → IT

PAM WINDO AND THE SHADES
PRODUCED BY IAN KIMMET, GARY & PAM WINDO
ENGINEERED BY CRAIG BISHOP
ASSISTANT ENGINEER: MARK McKENNA
℗ 1980 Bearsville Records

ART DEPT. USE ONLY:
Price Code:
Tape Code: M5

LABEL COPY
ELEKTRA RECORDS
962 NORTH LA CIENEGA BOULEVARD
LOS ANGELES, CALIFORNIA 90069

7/17/77

EVEN STEVENS

A THORN ON THE ROSE

SIDE ONE 7E-1113-A STEREO

1. THE KING OF COUNTRY MUSIC MEETS THE QUEEN OF ROCK & ROLL (Shel Silverstein) Evil Eye Music,Inc. BMI 2:57
2. COME IN OUTTA THE SUN (Chris Gantry & Shel Silverstein) ABC/Dunhill Music,Inc. & Evil Eye Music,Inc. BMI 3:14
3. DELTA QUEEN (Even Stevens & Eddie Rabbitt) DebDave Music Inc & Briarpatch Music BMI 2:51

4./5./6.
A PIECE OF THE ROCK (Even Stevens & Eddie Rabbitt) DebDave Music Inc. & Briarpatch Music BMI
JOSHUA FIT DE BATTLE OF JERICHO (P.D./Arranged by Floyd Stevens) DebDave Music Inc. BMI
SOMEONE'S BEING BORN (Even Stevens, Floyd A. Stevens, & Sandra Lee) DebDave Music Inc. 4:03

Produced by Jim & David Malloy with Shel Silverstein

P 1977 by Elektra Records

EVEN STEVENS

A THORN ON THE ROSE

SIDE TWO 7E-1113-B STEREO

1. SHE'S IN THE TOOTHPASTE COMMERCIAL (Shel Silverstein) Evil Eye Music,Inc. BMI 2:45
2. VANILLA (Shel Silverstein) Evil Eye Music,Inc. BMI 3:57
3. TOO MANY NIGHTS ALONE(Even Stevens & Shel Silverstein) DebDave Music Inc. & Evil Eye Music,Inc. BMI 3:57
4. I'M FROM OUTER SPACE (Even Stevens & Shel Silverstein) DebDave Music Inc. & Evil Eye Music,Inc. BMI 3:21
5. UP YOUR NOSE(Even Stevens) DebDave Music Inc. BMI :34

Produced by Jim & David Malloy with Shel Silverstein

P 1977 by Elektra Records

LABEL COPY
ELEKTRA RECORDS
962 NORTH LA CIENEGA BOULEVARD
LOS ANGELES, CALIFORNIA 90069

3/18/77

BOB CREWE

MOTIVATION

SIDE ONE 7E-1103-A STEREO

1. MOTIVATION (Bob Crewe/Mark James) Heart's Delight Music, Screen Gems-EMI Music, Inc. Sweet Glory Music, Inc. BMI 6.31
2. GIVE IT HELL (Bob Crewe/Bob Hardwick) Heart's Delight Music BMI 5:58
3. LADY LOVE SONG (Bob Crewe/Mark James) Heart's Delight Music, Screen Gems-EMI Music, Inc., Sweet Glory Music, Inc. BMI 3:45
4. IT TOOK A LONG TIME (B. Crewe/L. Russell Brown/R. Bloodworth) Saturday Music BMI 4:38

Produced by Jerry Wexler and Barry Becket

P 1977 by Elektra Records

BOB CREWE

MOTIVATION

SIDE TWO 7E-1103-B STEREO

1. MARRIAGE MADE IN HEAVEN (Bob Crewe/Kenny Nolan) Heart's Delight Music BMI Kenny Nolan Publishing ASCAP 3:47
2. SOMETHIN' LIKE NOTHIN' BEFORE (Bob Crewe/L. Russell Brown) Heart's Delight Music, Larball Music BMI 3:54
3. IN ANOTHER LIFE (Bob Crewe/Mark James) Heart's Delight Music, Screen Gems-EMI Music, Inc., Sweet Glory Music, Inc. BMI 5:18
4. BABY WHATCHA DOIN' A ME (Bob Crewe/Bob Hardwick) Heart's Delight Music BMI 5:57
5. MERCI BEAUCOUP (Bob Crewe) Heart's Delight Music BMI 4:35

Produced by Jerry Wexler and Barry Becket

P 1977 by Elektra Records

LABEL COPY
ASYLUM RECORDS
962 NORTH LA CIENEGA BOULEVARD
LOS ANGELES, CALIFORNIA 90069

12/28/76

JELLY

A TRUE STORY

7E-1096-A STEREO

1. NO ONE LIKE MY BABY (Fred Bliffert & Rich Markey) Mukunda Music BMI 3:08
2. NO WORDS OF LOVE (Fred Bliffert) Mukunda Music BMI 4:38
3. SUSAN (Fred Bliffert) Mukunda Music BMI 3:48
4. I'M LOST (Jesse Roe) Temporary Secular BMI 4:27
5. I DON'T WANT TO BEG YOU BABY (Fred Bliffert) Catch A Star Music BMI 4:45

Produced by Chuck Plotkin

P 1977 by Asylum Records

JELLY

A TRUE STORY

7E-1096-B STEREO

1. DR,JAZZ (Walter Melrose & Joseph Oliver) Edwin H. Morris & Company, Inc. and International Music Inc. ASCAP 4:20
2. I WANT YOU TO DANCE (Jesse Roe & Tobias Coe) Temporary Secular BMI 3:51
3. FALL IN LOVE TOO (Jesse Roe) Temporary Secular BMI 3:56
4. BROKEN MAN (Jesse Roe) Temporary Secular BMI 3:48
5. ELIJAH (Fred Bliffert & Kevin Evans) Mukunda Music BMI 4:40

Produced by Chuck Plotkin

P 1977 by Asylum Records

FROM: LABEL COPY

DATE MAY 7, 1980

LABEL COPY

ARTIST DAVID RUFFIN
RECORD # BSK 3416
LABEL COLOR & PAPER DJ -
ON SALE -
JOB # 921,002
RESTRICTIONS

LABEL WARNER BROS.
RELEASE DATE JULY 30, 1980
COLOR INK BLACK
RECORD SIZE 12 INCH
REVISION: 5/27/80 Prod.Line
REVISION: 5/27/80 Seq. Change
6/23/80 CONFIRMED TIMINGS

SIDE 1

1. I WANNA BE WITH YOU 3:33
   (Ben Adkins) Groovesville Music/Beez Weez Music - BMI
2. ALL I NEED 4:17
   (David T. Garner) Groovesville Music/Forgotten Songs, Inc. - BMI
3. LOVE SUPPLY 4:09
   (Marilyn McLeod) Conquistador Music - ASCAP
4. STILL IN LOVE WITH YOU 3:10
   (Cynthia Girty/Arenita Walker) Groovesville Music - BMI

SIDE 2

1. I GOT A THING FOR YOU 3:53
   (Marilyn McLeod/Pam Sawyer) Key of G Music/Barley Lane Music - ASCAP
2. CAN WE MAKE LOVE ONE MORE TIME 4:33
   (James Nelson/Les Jones) Groovesville Music - BMI
3. SLOW DANCE 4:31
   (Curtis Gadson/Ron Sanders/Roz Newberry) Conquistador Music/Probe II, Inc. - ASCAP
4. DON'T YOU GO HOME 4:20
   (Anita Brown) Groovesville Music - BMI

GENTLEMAN RUFFIN
DAVID RUFFIN
Produced by DON DAVIS for Druff Productions
℗ 1980 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

R&B

FROM: LABEL COPY

DATE MAY 4, 1979

LABEL COPY

ARTIST WILLIE HUTCH
RECORD # WHK 3352
LABEL COLOR & PAPER DJ –
ON SALE –
JOB # 904,036
RESTRICTIONS

LABEL WHITFIELD
RELEASE DATE JULY 6, 1979
COLOR INK BLACK
RECORD SIZE 12 INCH
5/7/79: CONFIRMED TIMINGS

SIDE 1

1.	DISCO THANG	6:15
2.	MIDNIGHT DANCER	8:03
3.	KELLY GREEN (Willie Hutch & S. Leon Cavollo)	4:22
4.	NEVER LET YOU BE WITHOUT LOVE	4:25

All Songs Written by Willie Hutch except as indicated
All Songs Published by Warner-Tamerlane Publishing Corp./It's The Song Music - BMI

SIDE 2

1.	EVERYDAY LOVE	5:38
2.	DEEP IN YOUR LOVE	5:42
3.	EVERYBODY NEEDS MONEY	5:27
4.	DOWN HERE ON DISCO STREET	5:33

All Songs Written by Willie Hutch
All Songs Published by Warner-Tamerlane Publishing Corp./It's The Song Music - BMI

MIDNIGHT DANCER
WILLIE HUTCH
ALL SONGS PRODUCED AND ARRANGED BY WILLIE HUTCH
Arrangements By Gene Page
℗ 1979 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

FROM: LORRIE JANSON DATE JUNE 26, 1978

LABEL COPY

ARTIST JERRY CORBETTA
RECORD # BSK 3230
LABEL COLOR & PAPER DJ –
ON SALE –

LABEL WARNER BROS.
RELEASE DATE AUGUST 4, 1978
COLOR INK BLACK
RECORD SIZE 12 INCH

JOB # 804,039
RESTRICTIONS

SIDE 1

1. SENSITIVE SOUL — 3:35
(J. Corbetta, B. Crewe) Corbetta Music - ASCAP/Heart's Delight Music - BMI
2. IF I NEVER HAD YOUR LOVE — 3:43
(J. Corbetta, B. Crewe) Corbetta Music - ASCAP/Heart's Delight Music - BMI
3. I'M A LOVER, NOT A FIGHTER — 4:45
(J. Corbetta, S. Keegan) Corbetta Music/Claridge Music - ASCAP
4. CARIBBEAN LADY — 5:31
(J. Corbetta, R. Yeazel) Corbetta Music - ASCAP
5. FREE MAN — 3:46
(J. Corbetta, R. Yeazel) Corbetta Music - ASCAP

SIDE 2

1. I WISH THAT I WAS MAKIN' LOVE (To You Tonight) — 3:33
(J. Corbetta, M.A. Leikin) World Song Pub., Inc./Hot Cider Music/ Corbetta Music - ASCAP
2. GREEN-EYED LADY — 5:24
(J. Corbetta, J.C. Phillips, D. Riorden) Claridge Music, Inc. - ASCAP
3. CELEBRATE OUR LOVE — 3:38
(J. Corbetta, M.A. Leikin) World Song Pub., Inc./Hot Cider Music/ Corbetta Music - ASCAP
4. BETWEEN A ROCK AND A HARD PLACE — 8:23
(J. Corbetta, B. Crewe) Corbetta Music - ASCAP/Heart's Delight Music - BMI

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5
AVAILABLE IN
8 TRACK AND CASSETTE

JERRY CORBETTA
PRODUCED BY STEVE BARRI
Strings & Horns Arranged by Jay Graydon
℗ 1978 Warner Bros. Records Inc.

LABEL COPY

ARTIST THE UNDISPUTED TRUTH
RECORD # WHK 3202
LABEL COLOR & PAPER DJ –
ON SALE –
JOB # 704,041
RESTRICTIONS

LABEL WHITFIELD RECORDS
RELEASE DATE April 6, 1979
COLOR INK BLACK
RECORD SIZE 12 INCH
Revision: 2/21/79 P Line
Revision: 2/22/79 Tune Title Spelling
Revision: 2/26/79 Confirmed Timings

SIDE 1

1.	SHOW TIME (N. Whitfield)	8:56
2.	TALKIN' TO THE WIND (N. Whitfield)	4:08
3.	ATOMIC FUNK (L. Payne, R. Justice)	3:51
4.	I CAN'T GET ENOUGH OF YOUR LOVE (I. Martin)	4:09

All Selections Published by May Twelfth/Warner-Tamerlane Pub. Corp. - BMI

SIDE 2

1.	SPACE MACHINE (N. Whitfield)	6:53
2.	TAZMAINIAN MONSTER (N. Whitfield)	3:46
3.	SANDMAN (M. Gregory)	4:14
4.	MISUNDERSTOOD (M. Thomas)	4:39

All Selections Published by May Twelfth/Warner-Tamerlane Pub. Corp. - BMI

SMOKIN'
THE UNDISPUTED TRUTH
Arranged and Produced by NORMAN WHITFIELD
℗ 1979 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

FROM: LABEL COPY

DATE JANUARY 8, 1981

LABEL COPY

ARTIST BILLY KARLOFF & THE EXTREMES

RECORD # BSK 3518

LABEL COLOR & PAPER DJ –

ON SALE –

JOB # 001,002

RESTRICTIONS

LABEL WARNER BROS.

RELEASE DATE FEBRUARY 25, 1981

COLOR INK BLACK

RECORD SIZE 12 INCH

1/14/81: CONFIRMED TIMINGS
1/19/81: Pub.Credit

SIDE 1

1.	LET YOUR FINGERS DO THE TALKING (Karloff/Hay)	3:06
2.	ENCORE (Karloff/Hay)	3:58
3.	MOANIN' (Karloff/Jelliman)	4:06
4.	SLOPPY SONG (Karloff)	3:23
5.	DON'T KEEP ME DOWN (Karloff)	2:52
6.	HERE (Karloff/Hay)	3:41

All Songs Copyright Control

SIDE 2

1.	HEADBANGERS (Karloff/Jelliman/Hay)	2:54
2.	PICTURE OF YOU (Karloff/Jelliman/Hay)	4:42
3.	IT'S TOO HOT (Karloff)	3:56
4.	READERS' WIVES (Karloff)	4:52
5.	I'LL BE THERE (Karloff)	3:10

All Songs Copyright Control

LET YOUR FINGERS DO THE TALKING
BILLY KARLOFF & THE EXTREMES
Produced by Johnny Sandlin
Ⓒ&Ⓟ 1981 Warner Bros. Records Inc.

ART DEPT. USE ONLY:

Price Code:

Tape Code: M5

FROM: LABEL COPY

DATE OCTOBER 27, 1980

LABEL COPY

ARTIST MAMMATAPEE
RECORD # WHK 3510
LABEL COLOR & PAPER DJ –
ON SALE –
JOB # 004,047
RESTRICTIONS

LABEL WHITFIELD
RELEASE DATE DECEMBER 24, 1980
COLOR INK BLACK
RECORD SIZE 12 INCH

10/27/80 CONFIRMED TIMINGS
10/28/80 Add 8-Track
10/28/80 Tune Title & LP Title

SIDE 1

1.	DANCE WITH ME, BABY (I. Martin)	4:31
2.	WHAT YOU GONNA DO (W. Downing/I. Martin)	3:24
3.	EASIER TO SAY GOODBYE (M. Kenoly)	5:12
4.	MONSTER FUN (M. Kenoly)	7:25

All Selections Published by May Twelfth/Warner-Tamerlane Publishing Corp. - BMI

SIDE 2

1.	DON'T YOU WANT TO GIVE ME SOME (M. Kenoly)	6:18
2.	GOT TO STOP WANTING IT (M. Kenoly/M. Smith)	4:54
3.	LET THE MUSIC TAKE YOUR MIND (M. Kenoly/W. Downing)	4:27
4.	LINDA (I. Martin)	5:36

All Selections Published by May Twelfth/Warner-Tamerlane Publishing Corp. - BMI

ON THE ONE
MAMMATAPEE
PRODUCED BY NORMAN WHITFIELD, MARK KENOLY, WALTER DOWNING & ISY MARTIN
ARRANGED BY NORMAN WHITFIELD & MAMMATAPEE
℗ 1980 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

FROM: LABEL COPY

DATE APRIL 14, 1980

ONE MO' TIME
Live At The Village Gate

LABEL COPY

ARTIST Original Cast Album
RECORD # HS 3454
LABEL COLOR & PAPER DJ –
ON SALE –

JOB # 031,004
RESTRICTIONS

LABEL WARNER BROS.
RELEASE DATE MAY 28, 1980
COLOR INK BLACK
RECORD SIZE 12 INCH
4/11/80 CONFIRMED TIMINGS
REVISION: 4/16/80 Prod.Name

ACT I

1.	DOWN IN HONKY TONK TOWN (Charles McCarron/Chris Smith) Broadway Music Corp. - ASCAP	3:01
2.	KISS ME SWEET (A.J. Piron/Steve J. Lewis)	2:54
3.	MISS JENNY'S BALL (Reed) Public Domain	2:37
4.	CAKE WALKIN' BABIES FROM HOME (Chris Smith/Henry Troy/Clarence Williams)	2:12
5.	I'VE GOT WHAT IT TAKES (Clarence Williams/Hezekiah Jenkins)	1:46
6.	C.C. RIDER Public Domain	2:47
7.	THE GRAVEYARD (Clifford Hayes) Public Domain	1:49
8.	HE'S FUNNY THAT WAY (Richard Whiting/Neil Moret) Intersong Music - ASCAP	2:37
9.	KITCHEN MAN (Andy Razaf/Alex Belledna)	3:56
10.	WAIT TILL YOU SEE MY BABY DO THE CHARLESTON (Clarence Williams/Clarence Todd/Rousseau Simmons)	2:45

All Songs Published by MCA Music - ASCAP except as indicated

ONE MO' TIME
Live At The Village Gate
Original Cast Album
PRODUCED & ENGINEERED BY CARL SELTZER
EXECUTIVE PRODUCER: JERRY WEXLER
℗ 1980 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code: 8.98
Tape Code: W8 & W5

(Side 2 is on next page)

FROM: LABEL COPY

DATE APRIL 14, 1980

ONE MO' TIME
Live At The Village Gate
ARTIST Original Cast Album

LABEL COPY

RECORD # HS 3454

LABEL COLOR & PAPER DJ –
ON SALE –

JOB # 031,004

RESTRICTIONS

LABEL WARNER BROS.
RELEASE DATE MAY 28, 1980
COLOR INK BLACK
RECORD SIZE 12 INCH
4/11/80 CONFIRMED TIMINGS
REVISION: 4/16/80 Prod.Name

ACT II

1.	LOVE (Jabbo Smith) WB Music Corp. - ASCAP	3:29
2.	LOUISE Public Domain	1:26
3.	NEW ORLEANS HOP SCOP BLUES (George W. Thomas)	1:57
4.	EVERYBODY LOVES MY BABY (Jack Palmer/Spencer Williams)	2:22
5.	YOU'VE GOT THE RIGHT KEY BUT THE WRONG KEYHOLE (Clarence Williams/Lil Green)	3:26
6.	AFTER YOU'VE GONE (Creamer/Layton) Morley Music Co. - ASCAP	2:03
7.	MY MAN BLUES (Bessie Smith) Frank Music Corp. - ASCAP	2:18
8.	PAPA DE DA DA (Spencer Williams/Clarence Todd/Clarence Williams)	2:03
9.	MUDDY WATER (Peter de Rose/Harry Richman/Jo Trent) Broadway Music Corp. - ASCAP	2:40
10.	THERE'LL BE A HOT TIME IN THE OLD TOWN TONIGHT (Theodore A. Metz) Public Domain	2:55

All Songs Published by MCA Music - ASCAP except as indicated

ONE MO' TIME
Live At The Village Gate
Original Cast Album
PRODUCED & ENGINEERED BY CARL SELTZER
EXECUTIVE PRODUCER: JERRY WEXLER
℗ 1980 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code: 8.98
Tape Code: W8 & W5

FROM: LABEL COPY

DATE APRIL 1, 1980

LABEL COPY

ARTIST GINO SOCCIO
RECORD # RFC 3430
LABEL COLOR & PAPER DJ -
ON SALE -

JOB # 960,005
RESTRICTIONS (WORLDWIDE EXCEPT CANADA)

LABEL WARNER/RFC
RELEASE DATE MAY 28, 1980
COLOR INK BLACK
RECORD SIZE 12 INCH

4/15/80 CONFIRMED TIMINGS
REVISION: 4/16/80 Tune Title

SIDE 1

1.	S-BEAT	4:40
2.	HEARTBREAKER	4:01
3.	RHYTHM OF THE WORLD	6:44
4.	STEADY OPERATOR	3:03

Music and Lyrics by Gino Soccio
All Selections Published by Sons Celestes/Shediac Music - ASCAP

SIDE 2

1.	THE RUNAWAY	5:07
2.	RUNNING IN CIRCLES	4:21
3.	LOVE IS	2:31
4.	I WANNA TAKE YOU THERE (NOW)	5:58

Music and Lyrics by Gino Soccio
All Selections Published by Sons Celestes/Shediac Music - ASCAP

S-BEAT
GINO SOCCIO
COMPOSED, ARRANGED & PRODUCED BY GINO SOCCIO
BY SPECIAL ARRANGEMENT WITH QUALITY RECORDS LIMITED
℗ 1980 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

R&B, POP & DANCE MUSIC

FROM: LABEL COPY

DATE FEBRUARY 4, 1980

LABEL COPY

ARTIST CHANGE
RECORD # RFC 3438
LABEL COLOR & PAPER DJ –
ON SALE –

LABEL WARNER/RFC
RELEASE DATE MARCH 26, 1980
COLOR INK BLACK
RECORD SIZE 12 INCH

JOB # 900,040
RESTRICTIONS (*U.S. ONLY)
*See Attached for CANADA, SOUTH AFRICA & JAPAN

REVISION: 2/6/80: Restrictions
REVISION: 2/7/80 Writer Change
2/20/80 CONFIRMED TIMINGS
TONE TITLE

SIDE 1

*1. A LOVER'S HOLIDAY 6:24
(D. Romani/T. Willoughby) Little Macho Music Company, Inc. - ASCAP

2. IT'S A GIRL'S AFFAIR 5:29
(W. Garfield/P. Gianolio) Little Macho Music Company, Inc./Ara Pesh Communications Unlimited, Inc. - ASCAP

3. ANGEL IN MY POCKET 6:10
(P. Gianolio/T. Willoughby) Little Macho Music Company, Inc. - ASCAP

THE GLOW OF LOVE
CHANGE
PRODUCED BY JACQUES FRED PETRUS
Executive Producers: Jacques Fred Petrus & Mario Malavasi
for Little Macho Music Company, Inc. (New York)
Composed, Arranged & Conducted by David Romani & Paolo Gianolio
*A JIM BURGESS MIX
℗ 1980 Warner Bros. Records Inc.

SIDE 2

*1. THE GLOW OF LOVE 6:11
(D. Romani/W. Garfield/M. Malavasi) Little Macho Music Company, Inc./Ara Pesh Communications Unlimited, Inc. - ASCAP

**2. SEARCHING 8:01
(M. Malavasi/P. Slade) Little Macho Music Company, Inc. - ASCAP

3. THE END 5:54
(P. Gianolio) Little Macho Music Company, Inc. - ASCAP

THE GLOW OF LOVE
CHANGE
PRODUCED BY JACQUES FRED PETRUS
Executive Producers: Jacques Fred Petrus & Mario Malavasi
for Little Macho Music Company, Inc. (New York)
Composed, Arranged & Conducted by David Romani & Paolo Gianolio
*Composed by David Romani & Arranged by Mario Malavasi
**Composed & Arranged by Mario Malavasi
℗ 1980 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

FROM: LORRIE JANSON

DATE JULY 26, 1978

LABEL COPY

ARTIST WILLIE HUTCH
RECORD # WHK 3226
LABEL COLOR & PAPER DJ –
ON SALE –
JOB # 804,047
RESTRICTIONS

LABEL WHITFIELD
RELEASE DATE SEPTEMBER 15, 1978
COLOR INK BLACK
RECORD SIZE 12 INCH
CONF. TIMINGS 8/14/78
Revision: 8/22/78 Job Number Added/ Release Date Change.

SIDE 1

1. AND ALL HELL BROKE LOOSE — 4:11
   (N. Whitfield)

2. PARADISE — 3:59
   (R. Daniels)

3. *ALL AMERICAN FUNKATHON — 3:55
   (N. Whitfield, W. Hutch) May Twelfth Music Inc./Warner-Tamerlane Pub. Corp. - BMI/ Jobete Music Co., Inc. - ASCAP

4. **ANYTHING IS POSSIBLE IF YOU BELIEVE IN LOVE — 3:57
   (W. Hutch) Jobete Music Co., Inc. - ASCAP

All selections published by May Twelfth Music Inc./Warner-Tamerlane Pub. Corp. - BMI except as indicated.

* Produced by Willie Hutch
** Produced by Norman Whitfield and Willie Hutch

SIDE 2

1. *COME ON AND DANCE WITH ME — 3:20
   (W. Hutch) Jobete Music Co., Inc. - ASCAP

2. *EASY DOES IT — 5:50
   (W. Hutch) Jobete Music Co., Inc. - ASCAP

3. HIP SHAKIN' SEXY LADY — 3:43
   (N. Whitfield, W. Hutch) May Twelfth Music Inc./Warner-Tamerlane Pub. Corp. - BMI/ Jobete Music Co., Inc. - ASCAP

4. ***NOTHING LASTS FOREVER — 4:33
   (N. Whitfield) May Twelfth Music Inc./Warner-Tamerlane Pub. Corp. - BMI

* Produced by Willie Hutch
*** Produced by Norman Whitfield and Rose Royce

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

IN TUNE -
WILLIE HUTCH
Produced by Norman Whitfield
Arranged by Gene Page
℗ 1978 Warner Bros. Records Inc.

FROM: LORRIE JANSON

DATE NOVEMBER 8, 1976

LABEL COPY

ARTIST KERRY CHATER
RECORD # BS 3008
LABEL COLOR & PAPER DJ -
ON SALE -
JOB # 604,063
RESTRICTIONS

LABEL WARNER BROS.
RELEASE DATE FEBRUARY 4, 1977
COLOR INK BLACK
RECORD SIZE 12 INCH
REVISION: 11/23/76 (Logo Added)
REVISION: 12/29/76 (Timings changed)

SIDE 1 — POPCORN LOGO

1. BEGINNING OF THE END — 3:15
   (K. Chater/R. Willins) Unichappell Music Inc. - BMI
2. NO LOVE ON THE BLACK KEYS — 3:08
   (K. Chater/D. L. A. Foxworthy) Unichappell Music Inc. - BMI
3. PART TIME LOVE — 3:24
   (M. Omartian/S. Omartian) Meadow Ridge Music - ASCAP
4. ONE MORE TIME TONIGHT — 3:27
   (K. Chater/J. Sweetland) Unichappell Music Inc. - BMI
5. DANCE TO THE RHYTHM OF YOUR LOVE — 4:16
   (K. Chater/R. Patton) Unichappell Music Inc./Robbie Patton Music - BMI

SIDE 11

1. HERE COMES THE RAIN — 3:26
   (K. Chater/J. Carter) Unichappell Music Inc. - BMI
2. EVEN A FOOL WOULD LET GO — 3:20
   (K. Chater/T. Snow) Unichappell Music Inc. - BMI
3. BREAKING UP (IS GONNA BREAK ME DOWN) — 3:13
   (K. Chater/R. Patton) Unichappell Music Inc./Robbie Patton Music - BMI
4. MISTY MARY — 3:51
   (K. Chater/R. Karshner) Unichappell Music Inc. - BMI
5. IF WE GET TOGETHER AGAIN — 3:45
   (K. Chater/D. L. A. Foxworthy) Unichappell Music Inc. - BMI

PART TIME LOVE
KERRY CHATER
A Popcorn Production
Produced By Steve Barri & Michael Omartian
Arranged & Conducted by Michael Omartian
℗ 1977 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code:

FROM: LABEL COPY

DATE SEPTEMBER 12, 1980

LABEL COPY

ARTIST STARGARD
RECORD # BSK 3456
LABEL COLOR & PAPER DJ –
ON SALE –

JOB # 004,040
RESTRICTIONS

LABEL WARNER BROS.
RELEASE DATE OCTOBER 29, 1980
COLOR INK BLACK
RECORD SIZE 12 INCH

9/18/80: CONFIRMED TIMINGS
9/22/80: NEW LP TITLE

SIDE 1

1. IT'S YOUR LOVE THAT I'M MISSIN' 4:35
   (Rochelle Runnells) Ellehcor Music - BMI
2. COME TO ME 3:22
   (Janice Williams) Kitty Lounge Music - BMI
3. YOU'RE THE ONE 4:42
   (Sylvester Stewart) Stone Flower Music Co. - BMI
4. JUST ONE LOVE 5:38
   (Rochelle Runnells) Ellehcor Music - BMI

SIDE 2

1. BACK TO THE FUNK 6:49
   (Rochelle Runnells) Ellehcor Music - BMI
2. THE CAT AND ME 3:37
   (Janice Williams) Kitty Lounge Music - BMI
3. GIMME GOOD LOVE 2:46
   (Janice Williams/Richard Johnson) Kitty Lounge Music - BMI/Aldo Cella Music - ASCAP
4. DIARY 6:02
   (David Gates) Screen Gems-Colgems-EMI Music Inc. - BMI

BACK 2 BACK
STARGARD
PRODUCED BY MARK DAVIS
ASSOCIATE PRODUCER: ROCHELLE RUNNELLS
℗ 1980 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

DANCE CARAVAN

Dance Times



HLPS-4436



HLPS-4436

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Stereo
33 1/3 RPM

STATLER RECORDS PRESENTS

RHYTHMS OF THE WORLD

By
DAVID DeMARIE

SIDE A

1. Rhythms of the World
2. I Can't Wait Forever
3. I Sweat
4. George M. Medley
5. New Attitude
6. The Heat is On

SIDE B

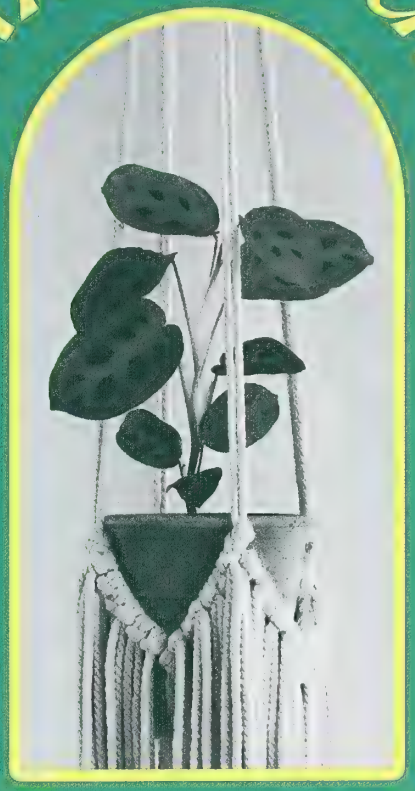
1. Rockin at Midnight
2. Over the Rainbow
3. Second Nature
4. The Game
5. How Do You Like Your Love
6. Imagination

CREDITS

Produced by: Total Concept Productions, Wayne, New Jersey
Musicians: All keyboards: John Lepore — Saxophone: Joe Zisa — Lead Vocals: Joe Zisa, Cindy Miller
Background vocals: Joe Zisa, Cindy Miller, John Lepore, Sal Sellitto — Bass & Guitar: Jeff Guenther —
Drums: Mike Laneve — Engineer: Dave Blake
Recorded at: Fox Sound Studios, Rutherford, New Jersey
Mastering: Stu Gale, Spiral Disc, Greenvale, New York
Cover Design: Ardt, Seaford, New York

FOR INFORMATION WRITE OR CALL:
Statler Records Inc. — 1795 Express Drive North, Smithtown, NY 11787 / 516-582-3386

Omni Gardens



NEW AGE

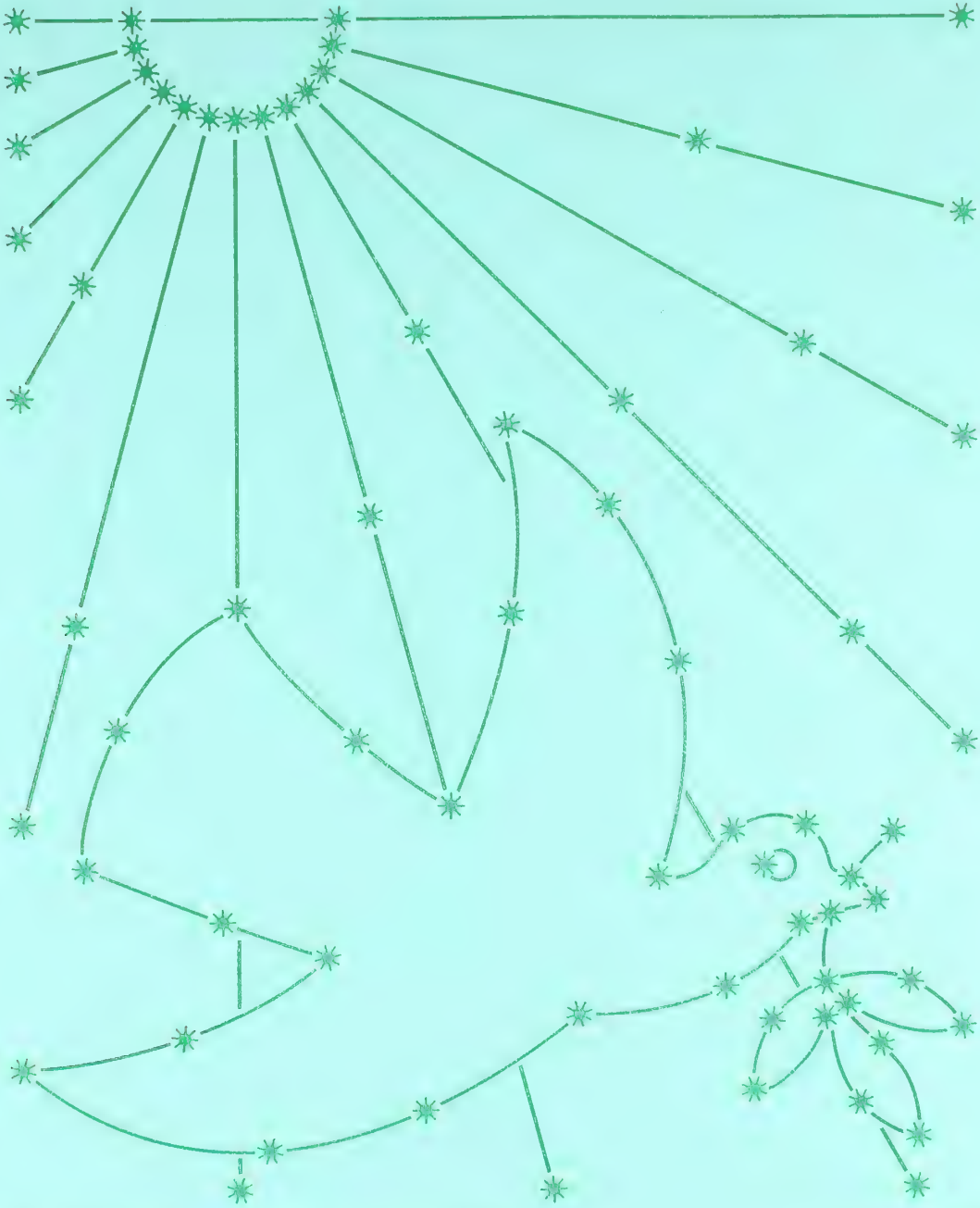
MUSIC

Moss King



Watering Plants - Cool Off - Iridescent Glint Beetle
Hallway Rug - Drawing A Rainbow - Far-Out Greens
Golden Pothos - Wood Grain - Algae After All - Oolong

MOON GLYPH
cassettes & records



Steve Rosborough: Music, Field Recordings & Artwork
Suzanne Pfutzenreuter: Chimes, Rainstick on "Wood Grain", Macrame and Cover Photograph
Equipment: Moog Grandmother, Roland R-05

Mastered by
Daryl Groetsch
Mastered for vinyl by
Collin Gorman Weiland


MICHAEL BUNDT
Just Landed Cosmic Kid



AS 53 069

Made in Germany by WEA Musik GmbH A Warner Communications Company

LC 2648

The Best of Willie Banks & the Messengers



The Best of Willie Banks & the Messengers

IT IS ENOUGH FOR THE MESSAGE IN A SONG TO TOUCH ONE SOUL SOMEWHERE.

BUT THERE ARE THOSE IN GOSPEL WHOSE MESSAGES TOUCH THE SOULS OF MANY. IN THE CASE OF WILLIE BANKS & THE MESSENGERS, THOUSANDS AND THOUSANDS HAVE UNDERSTOOD AND RESPONDED WITH REQUESTS FOR MORE.

SONGS LIKE "GOD'S GOODNESS" AND "FOR THE WRONG I'VE DONE" HAVE BEEN SPUN ON RADIO TURNTABLES OVER AND OVER AGAIN, ORDERED OVER THE PHONE AGAIN AND AGAIN, BOUGHT OVER THE COUNTER THOUSANDS OF TIMES.

AND SO IT IS THE PLEASURE OF HSE OF AMERICA TO COMPILE WITHIN ONE ALBUM SOME OF THE BEST SONGS OF ONE OF THE BEST GROUPS IN GOSPEL. WILLIE BANKS & THE MESSENGERS HAVE TRAVELED THE GOSPEL ROAD FOR YEARS NOW, AND, YET, THEY STILL SING AND PLAY WITH SINCERITY, WITH SPIRIT.

WITHIN THIS COVER, YOU CAN HEAR IT. THE BEST OF WILLIE BANKS & THE MESSENGERS...

WAIT 'TIL JESUS COMES
(Willie Banks) 3:53

GOD'S GOODNESS
(Willie Banks) 5:58

I MUST CONFESS
(Willie Banks) 3:43

FOR THE WRONG I'VE DONE
(Willie Banks) 3:14

BY AND BY
(P.D.) 3:45

LONG JOURNEY
(P.D.) 3:42

THE THINGS I CAN'T CHANGE
(Willie Banks) 4:54

I FOUND ALL I NEED
(Willie Banks) 4:20

GOD WILL TAKE CARE OF HIS OWN
(Willie Banks) 6:31

FOR BOOKINGS: WILLIE BANKS • 1819 TOPPS AVE. • JACKSON, MS 39204 • (601) 355-6596

OTHER **WILLIE BANKS & THE MESSENGERS** ALBUMS ON HSE:

"THE THINGS I CAN'T CHANGE" / "GOD'S GOODNESS" / "GOD WILL TAKE CARE OF HIS OWN" / "FOR THE WRONG I'VE DONE"

Cover: MCBEE

℗ 1979 HSE of America, Inc.

HSE 1531

HSE of America Inc.

1707 CHURCH ST. • NASHVILLE, TN 37203 • (615) 320-1561

NEW ORLEANS CLARINET RARITIES





Irving Fazola & Edmond Hall

DESIGN: GORM VALENTIN

Rarities no. 11 *

NEW ORLEANS CLARINET RARITIES

SIDE I.

1 OSTRICH WALK
2 SATANIC BLUES
3 BLUIN' THE BLUES
4 DIXIELAND ONE STEP
5 FIDGETY FEET
6 FAREWELL BLUES
7 SENSATION RAG
8 MOURNIN BLUES

SIDE II.

1 BESAME
2 FACE
3 OPUS 15
4 SHEIK
5 SWINGIN'
6 SWEET GEORGIA BROWN
7 DOWN ON THE DESERT
8 WEARY BLUES

PERSONNEL: SIDE I
WHIMPY MILLER (TPT), DIGGER LAINE (TBN), STEVE GIARRANTANO (TEN), IRVING FAZOLA (CLT), PETE LAUDEMAN (PNO), BUNNY BANKS (SBS) AND ABBY BRUNIES (DMS)

PERSONNEL: SIDE II NO 1 - 4:
IRVING RANDOLPH (TPT), HENDERSON CHAMBERS (TBN) EDMOND HALL (CLT), ELLIS LARKINS (PNO), JOHN WILLIAMS (SBS) AND ARTHUR TRAPPIER (DMS)
RECORDED DECEMBER 4TH, 1944

PERSONNEL: SIDE II NO 4 - 8:
EDMOND HALL (CLT) AND GUSTAV BROM ORCH.
RECORDED JUNE 21ST, 1960.

Rarities no II

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Where's the Stage?

MIXED COMPANY

Dogbull!!!

Psychiatrist!

The Side...

Five Guys Named Mo
By J. Jackson
Arr. by J. Michaels '88
Solo: Riley

Fight Fiercely Harvard
By T. Lehrer
Arr. by B. Levison '84
Solo: Ivor

Babylon
Arr. R. Elhai
Solo: Jen C.

Helter Skelter*
by The Bobs
Rev. J. Schlegel '85
Quartet: Ethan, Hanna, Katy & Arthur

Zombie Jamboree
Rev. S. Unrue '87
Solo: Ray

Pretending To Care
by T. Rundgren
Rev. L. Guffey '87
Solo: Josh

Poisoning Pigeons
by T. Lehrer
Arr. I. Clark '89
Solos: Maura & Ivor
Quartet with Kinney & Patrick

One Fine Day
Solo: Jen J.

Pastry Boys**
by R. Williams '87 & J. Bunker '89
Solos: Riley, Ivor, Eric & Pat



The Other Side....

Hodja
by T. Rundgren
Rev. L. Guffey '87
Solos: Gretchen, Toby, Steve & Jen C.

Sex At Yale...**
with Ray, Lisa, Hanna & Sara

Blow The Candles
Arr. Gregg Smith

Up The Ladder
by The Nylons
Rev. E. Gelber '88
Solo: Eric

Beer Bottle Choir*
Quartet: Ivor, Kinney, Kate & Pat

Sweetheart
Arr. Robert Tate '86
Solo: Gretchen

Eli Yale
Traditional
Solos: Graham & Lisa, Patrick & Jen J.
Sara & Kate, Riley & Kinney

Taco Bell Canon
Arr. Aviva Lovins '84
with help from Mixed Company

Ride The Chariot**
Traditional
Solo: Sara

*Live! Mixed Company "Snow Job" Jamboree 1986
**Live! Mixed Company "Snow Job" Jamboree 1987

Jennifer Levison

Colorado, California, Canada

Heidi Gantner

Poetry

Gang...Gang!!

SHAM

Mixed Company 1987

Jim "Homeboy" Ponichtera '90
Katy "Special" Dreyfuss '88
Kinney "R. Valesne" Zalesne '87
Steve "Youth" Butzel '90
Gretchen "Hormone" Hummon '89
(Pitchpipe '86-'87)
Jen "Rodent" Cohen '90
Jen "Shloma" Jacobsen '89
Graham "Ster" Stevens '90
Josh "Rooster" Bunker '89
Kate "Commander" Greenawalt '88
Ethan "5½" Gelber '88

Riley "Heinz" Williams '87
Ray "Farm Man" Short '89
(Business Manager '86-'87)
Lisa "Rawhide" Gallin '90
Hanna "Sunbeam" Clements '88
Maura "Juana" Leeds '87
Sara "Ace" Unrue '87
Eric "Sweetness" Savolainen '90
Patrick "Superman" Kelly '89
Ivor "Denimus" Clark '89
Toby "Crabman" Kovacs '89

Star...

Eric Savolainen

Java Thriller

Special Thanks to:

Beth Levison '84
Jo Schlegel '85
Karen Bergman '84
Mike Cavanaugh '85
J.B. Schramm '86
Bill Kolber '86
Tracey Ober '85
Jeff Larson '85
Jenny O'Flaherty '84
Sarah Schwab '84
John Sebes '84
Jay Dyer '86

More Thanks to:

Ruth & Peter Levison
Tom & Ellen O'Flaherty
Ruth & Christian Schlegel
Nancy & Ray Schramm
Jeno Sebes
...And all you other great people who contributed to this MC first!!

Produced by Riley J. Williams III

Recorded at Trod-Nossel Studios, Wallingford, Ct. 1987

Engineered by Richard Robinson

Mixed by Riley J. Williams & Gretchen Hummon

The Hermissenda...

Shrimp Fork

Brethren and Sistren...

NO...NO...NO!...You!!!

EOMA

MC Rocks New Haven!

Road Wench

Thank You America For Washing Our Clothes!

VOLUME FOUR

THE DOMINOES

DOMINOES/21 HITS
1267650081 150
9.99

21 HITS



21 HITS

CONTAINS PREVIOUSLY UNRELEASED MATERIAL

Federal

KING

KING - 5008X

GUSTO RECORDS
P.O. BOX 60306
NASHVILLE, TENN. 37206

KING

BILLY WARD AND

THE DOMINOES

Federal

Billy Ward was born in Los Angeles and moved to Philadelphia when he was quite young. At fourteen, he wrote "Dejection", a serious piece of music which won a city-wide competition and was performed by a symphony orchestra conducted by Walter Damrosch. He directed the junior choir in his Father's Baptist Church and then directed the coast guard artillery choir. Billy Ward became a voice teacher after being discharged from the service and formed the Dominoes from his student body to compete on the Arthur Godfrey talent scout show where they won top honors.

King Records signed Billy Ward and the Dominoes to its new subsidiary Federal Records. Personnel and lead singers shifted many times during the fifteen years spanning the release of the Dominoes records for the company. Clyde McPhatter and Jackie Wilson, who were at separate times featured vocalist for the group, went on to achieve fame as solo acts. Throughout their career, Billy Ward functioned as a performing member of the group as well as writer and arranger of much of their material.

From 1956 to 1958, Billy Ward and the Dominoes recorded for Liberty Records, but they returned to King Records during the sixties.

SIDE ONE

1. I NEED SOMEBODY IN MY ARMS*
2. TAKE ME TO THE ALTAR*
3. DEED I DO*
4. WHERE NOW LITTLE HEART
5. MY BABY'S 3-D
6. TOOTSIE ROLL
7. HANDWRITING ON THE WALL
8. ONE MOMENT WITH YOU
9. LITTLE BLACK TRAIN
10. IF I NEVER GET TO HEAVEN
11. CAVE MAN

*PREVIOUSLY UNRELEASED

SIDE TWO

1. HOW LONG
2. DON'T THANK ME
3. LONESOME ROAD
4. I REALLY DON'T WANT TO KNOW
5. LEARNING THE BLUES
6. MAY I NEVER LOVE AGAIN
7. LAY IT ON THE LINE
8. THAT'S HOW YOU KNOW WHEN YOU'RE GROWING OLD
9. I'M WALKING BEHIND YOU
10. THIS LOVE OF MINE

THE COMPLETE KING-FEDERAL DISCOGRAPHY

RECORD NO.	TITLE
Federal	
12001	Do Something For Me (F102) / Chicken Blues (F100)
12010	Harbor Lights (F109) / No Says My Heart (F101)
12016	The Deacon Moves In (with Little Esther) (F121) / (flip without Dominoes)
12022	Sixty Minute Man (F108) / I Can't Escape From You (F123)
12035	Heart to Heart (with Little Esther) (F120) / (flip without Dominoes)
12039	Weeping Willow Blues (F103) / I Am With You (F153)
12059	When The Swallows Come Back To Capistrano (F1059) / That's What You're Doing To Me (F152)
12068	Have Mercy Baby (1057) / Deep Sea Blues (1056)
12072	That's What You're Doing To Me (F152) / Love Love Love (F154)
12105	I'd Be Satisfied (1069) / No Room (1068)
12106	I'm Lonely (1073) / Your's Forever (1074)
12114	The Bells (1071) / Pedal Pushin' Pappa (1070)
12129	These Foolish Things Remind Me Of You (1075) / Don't Leave Me This Way (F155)
12139	You Can't Keep A Good Man Down (1113) / Where Now Little Heart (1114)
12162	Until The Real Thing Comes Along (F1133) / My Baby's 3-D (F1124)
12178	I'm Going To Move To The Outskirts of Town (8468) / Tootsie Roll (8466)
12184	Handwriting On The Wall (1128) / One Moment With You (1134)
12193	Above Jacob's Ladder (1125) / Little Black Train (8464)
12209	Can't Do Sixty No More (F451) / If I Never Get To Heaven (F453)
12218	Cave Man (F1126) / Love Me Now or Let Me Go K8463)
12263	How Long (F474) / Bobby Sox Baby (F454)
12301	One Moment With You (1134) / St. Louis Blues (8467)
12308	Have Mercy Baby (1057) / Love Love Love (F154)
King	
1280	Rags To Riches (1127) / Don't Thank Me (1131)
1281	Christmas In Heaven (1130) / Ringing In A Brand New Year (1129)
1342	Tenderly (8465) / Little Lie (8469)
1364	Three Coins In The Fountain (8474) / Lonesome Road (8462)
1368	I Really Don't Want To Know (9447) / Little Things Mean A Lot (9446)
1492	Learning The Blues (F483) / May I Never Love Again (F481)
1502	Over The Rainbow (F486) / Give Me You (452)
5322	Sixty Minute Man (K4473) / Have Mercy Baby (K4472)
5463	Lay It On The Line (1132) / That's How You Know You're Growing Old (F473)
6002	I'm Walking Behind You (12049) / This Love Of Mine (12050)
6016	O Holy Night (12063) / What Are You Doing New Year's Eve (12064)
ON LP'S ONLY	
	I Ain't Gonna Cry For You (1072) – LP 752
	That's What You're Doing To Me (first version) (122) – LP 952, KLP 1148, KLP 16087
UNRELEASED	
	Pedal Pushin' Pappa (first version) (1058)
	I Need Somebody In My Arms (474)
	Take Me To The Altar (F476)
	Deed I Do (485)

DESIGN AND ILLUSTRATION R SZOLKOWSKI

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Stirring Arrangements of Family Favorites

THE REGIS SYMPHONIC BAND



Photo: Three Lions

RLP 97529
RIVERSIDE POPULAR SERIES
STEREOPHONIC

Concert in the Park:
The REGIS SYMPHONIC BAND

Maybe it was in the Hollywood Bowl or Central Park Mall in New York City or in the center of town in Des Moines, Iowa or on The Green in New Haven, Connecticut — the location really doesn't matter — but at least *once* in our lives, we've *all* thrilled to the dramatic strains of a concert band and a "concert in the park".

Even the bands may have varied. In *your* home town it might've been the local high school band or the local Elks Club organization or the National Guard Band or just a dedicated group of neighbors joining together once or twice a week to provide their fellow-townspeople, and themselves, with a delightful evening of stirring band music. No matter, the joy was, and still *is*, the same. Like the magical quality contained in parades, cotton candy, circuses, county fairs, and picnics, there's just nothing as enjoyable as stretching-out under a starlit sky on a warm summer's evening, relaxing to the sounds of a rich and full concert band.

"*Concert in the Park*" is, indeed, an ideal title for this album, for so authentic and nostalgic are the sounds contained, that a closed eye, an active imagination and an open ear might well transport you, if only in your imagination, to such a setting.

In this album, you'll hear one of the finest concert ensembles ever assembled, the REGIS SYMPHONIC BAND. Comprised of some of the finest musicians in the field, the band can be considered today's epitome of the "classic" concert band. Its repertoire is vast and thoroughly varied, as you'll note by the selections in this album; its well-rehearsed sound is designed to charm all ears. All the spirit, precision, dynamics and humor of the *true* concert band can be heard in the performances of the Regis ensemble.

The Regis Symphonic Band offers here a well-rounded program of eleven exceptional selections. Most should be extremely familiar to the lovers of concert band music and some, like *The Camptown Races* and *The Irish Washerwoman*, will be familiar to all. In other instances, as with *Pavanne*, the *title* may be unfamiliar but you'll recall its delightful *melody* immediately. In the dramatic *American Salute*, the well-known strains of *When Johnny Comes Marching Home* play a dominant and welcome role. *Elephant Tango* is the Regis Symphonic Band's version of the "hit parade" favorite of not too many years ago. *The Planets*, a famous concert work by Holst, provides an interesting Regis excursion into the semi-classical field. All in all, the program is a marvelous one, covering a wide range of aspects of band music and showcasing and masterful versatility of a splendid musical organization.

Little remains but for you to *listen* to the Regis Symphonic Band. You'll be hearing concert band music at its finest, encased in arrangements of the highest calibre and played by world-renowned musicians. Above all, there is that one element of pleasure, contained in this album, which cannot be described in words. It is that special "something" found only in music heard at . . . *a concert in the park.*

SIDE 1

1. Ado for Drummers (3:15)
2. Haul Away, Johnnie (3:52)
3. The Camptown Races (2:50)
4. Carnival Time (2:16)
5. American Salute (4:25)
6. Song of the Maggi (2:06)

SIDE 2

1. Elephant Tango (2:07)
2. Fandango (3:35)
3. The Irish Washerwoman (2:48)
4. Pavanne (2:50)
5. The Planets (7:15)

Outstanding albums in *Riverside's* Popular Series include —

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Y SU ORQUESTA TIPICA

sentimiento gaucho



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(P) 1972

"SENTIMIENTO GAUCHO"

FRANCISCO CANARO y su Orquesta Típica

Lado 1

1. LA VUELTA DE ROCHA, Tango
   (J. de Dios Filiberto)
2. LAS MARGARITAS, Ranchera
   (D. Pelle - A.A. Pelaia) (*)
3. PINTA BRAVA, Tango
   (F. Canaro)
4. POEMA, Tango
   (E. Bianco - M. Melfi) (**)
5. HOTEL VICTORIA, Tango
   (F. Latasca - C. Pesce)
6. MILONGUITA, Tango
   (S. Linning - E. Delfino) (**)
7. PERICON NACIONAL, Pericón
   (G. Grasso)

C a n t a n (*) Agustín Irusta
(**) Roberto Maida

Lado 2

1. CARA SUCIA, Tango
   (J. Caruso - F. Canaro) (**)
2. MILONGON, Danza
   (H. Manzi - F. Canaro) (**)
3. ESPAÑA CAÑI, Pasodoble
   (P. Marquina)
4. NO HAY TIERRA COMO LA MIA, Milonga
   (Charlo - E. Cadícamo) (x)
5. SENTIMIENTO GAUCHO, Tango
   (F. Canaro - R. Canaro - J.A.Caruso)
6. DESDE EL ALMA, Vals
   (R. Melo - V.Piuma Vélez - H. Manzi)
7. PAJA BRAVA, Pericón
   (I. Pelay - F. Canaro) (*)

C a n t a n (*) Carlos Roldán
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EL AMOR NO SE VENDE

PRIMOR DE MATA

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a

1 OJITOS PAJARITOS corrido
2 POBRE BOHEMIO ranchera
3 RENUNCIACION ranchera
4 POR EL OJO DE LA LLAVE corrido
5 HABLAME bolero

B

1 EL AMOR NO SE VENDE corrido
2 PRIMOR DE MATA corrido
3 TOCANDO PUERTAS ranchera
4 ESTA TRISTEZA MIA ranchera
5 AMOR PERDIDO bolero

LP 002

FAMILY HI-FI



AGUINALDOS NAVIDEÑOS

ON CHUTIN EL DE BAYAMON ISMAEL SANTIAGO Y SU CONJUNTO DE CUERDAS

LP-002

FAMILY HI-FI

AGUINALDOS NAVIDEÑOS

CON

CHUITIN EL DE BAYAMON
ISMAEL SANTIAGO

Y SU

CONJUNTO DE CUERDAS

CARA A		CARA B	
1. YO ME VOY A BORINQUEN	Aguinaldo	1. LA BORINQUEÑA	Danza
2. NO CREO EN MUJERES	Aguinaldo	2. COMO ME ENGAÑO UNA VIUDA	Aguinaldo
3. LA MUJER Y EL RADIO	Aguinaldo	3. QUE BUENO COCINA JUANA	Plena
4. LE QUITO MI AMOR	Plena	4. NO QUIERE COMER EN CASA	Plena
5. ALGO TENGO YO	Plena	5. ME DEJO ESPERANDO	Plena

Pow!

Terry Iten

Cedar House / 12"

Pow!

Terry Iten

Pow! (music by Jeff Langley; lyrics by Amanda McTigue)
Cedar House Music (ASCAP)
Side A: Pow! "Biff" Dance Mix (7:05)
Ra-a-a-dio Edit (3:58)
Transcendental Dub (5:17)
Side B: Pow! "Sock-o" Dance Mix (7:40)
Ebullient Dub (6:32)
Produced & arranged by Jeff Langley for Cedar House Music Inc.
All mixes and edits by Nick Siano
Engineers: Alan Silverman & Ollie Cotton
Mix engineer: Robert Kasper
Executive producer: Bob Caviano
Associate producers: Ralph Higgins & Amanda McTigue
All keyboards, synthesizers & drum programming by Jeff Langley
Vocal arrangements by Terry Iten & Jeff Langley
Cover design by Rebecca Cooney
Photography by Tess Steinkolk
Make-up by Gary Gale
Jacket made in Canada
Special thanks to: Richard Brezner, Rebecca Cooney, Chris Florio, Bob Frey, John Houst, Jan & Fred Iten, John Kildahl, Ginger McCartney, Dino Sargent
Cedar House Music, 225 West 23rd Street, Suite 5N, New York, NY 10011. 212-772-8400
℗ © 1987 Cedar House Music Inc. (ASCAP)
Artist booking: Bob Caviano Enterprises, 212-245-2058

Pow!

So hot. We start to kiss. Stop. The air is on fire. So hot. Keep me waiting like this. Stop. We'll dare the desire. We'll take the pulse of the beat and push it to breaking. We'll take the pulse of the heat and push it too high.

Feel the pop every time we kiss. Oh. Feel the shock when you're hit with a kiss like this. Feel the crush. Lose control. Feel the rush. Coming up now. Do you feel it? Oo. Wow. Pow.

Too hot to bear the burn. Slow down. I'm dying. Too hot to clear the turn. Slow down or go flying. We'll take the curve of the wave and ride it to breaking. We'll take the surge of the wave and ride it too high. Feel the pop. . . . .

Feel my breath brush your cheek. Feel my lips filled with heat. Feel the crowd lose control. Shout out loud. Do you feel it coming? Do you feel it? Feel it. Oo. Wow. . . . .

So hot. We've got to kiss. Stop. We'll fan the desire. So hot. Keep me waiting like this. Stop. We'll dance on the wire. We'll take the boom of the beat and push it to breaking. We'll take the swoon of the heat and push it too high.

Feel the pop. . . . . .
Oo. Wow. Pow.

Notes by N.M. Posster, Curator, The Cedar House Collection

It's the kind of thing Curators dream of. While conducting an inventory of the Cedar House Vaults, we found "Pow" (Op. #502), a heretofore unknown work from the Langley/McTigue catalogue.

Dating the song has proved difficult, but scholars now agree that "Pow!" must have been produced in 1987 at the height of the writers' Ebullient Period, midway between the early Despondent Writings and the later triumphant Transcendentalism.

And "ebullient" is the word for the lighthearted mood of this song! With its festive Weltanschauung, it exemplifies dance recordings of the period.

Upon first hearing "Pow!", we are impressed immediately with the influence of classical traditions from centuries past. Harkening back to medieval "hocket," the polyrhythmic technique which gave rise to our word "hiccup," the frenetic repetition of the word "pow:"

Pow, pow, pow, pow, pow, pow...

clearly refers to Shakespeare's Anthony in Act III, scene xi when he says:

No, no, no, no, no...

And Langley's setting of these repetitions (through a primitive technology called "sampling") owes a great debt to the bellicose, staccato utterance of single vowels in Monteverdi's "Canti Guerreri" as in:

Di Marte io canto furibondo e
fier-er-er-er-er-er-er-er-er-ero.

Characteristically, Langley has hidden a formidable formal structure beneath the bubbling surface of sounds: ABABCB. An inevitable parallel comes to mind, for we know that Haydn used an identical layout in his much-loved String Trio #4.

Note how the enlivening eighth-note motif of the piano line in measure 5 evolves by measure 18 (clavinet) into a new melodic profile as the key of e minor is finally confirmed. The motif returns in measure 58 as the raw material for the incipit of the work:



And what of the lyrics with their furtive allusions to pleasures beyond the Platonic?

Here we must turn to the visual arts and the great masters of a movement called "Pop." Based on crude folk-art forms known as "cartoons," their paintings depict a world of exploding rockets and full-bodied Amazons accompanied by their monosyllabic groans and cries: "Biff!," "Sock-o!" and, of course, "Pow!" Evoking the ethos of super-heroes and -heroines, the song seems to suggest that, in the "Pop" world anyway, super-passion is beyond the power of mere words.

We can only imagine the kind of excitement "Pow!" must have engendered on a dance floor or over the broadcast phenomenon known as "radio." But history tells us that in 1987 dance music was—as the song says—"hot." And, indeed, "Pow!" still sizzles today.


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SIDE A

1. **CHILDREN ROCK** 6:06
FUNK GUMBS/GEORGE WHYTE/THERESA BEASER
2. **WOMAN TAKE OVER** 4:09*
GEORGE (VAL) WHYTE
3. **THE IRON MAN** 5:43*
STEVE TYRELL

BACKSTAGE
AT LaCARVELLE
"Shine like a Star"
Main St. 774-3581
Frenchman's Reef 774-8515
St. Thomas, Virgin Islands

SIDE B

1. **THE HEAT IS ON** 3:51*
ALPHONSO DEMMING (PLATTS)
2. **BREAK DANCING** 2:55+
DARIL SCOTT
3. **CLEAR THE WAY** 5:45*
GEORGE (VAL) WHYTE
4. **PARTY GROVER** 4:02+
DARIL SCOTT



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Rudolph E. Sebastian - Trumpet
Joseph A. Engerman, Jr. - Trombone
Michael Coggings - Trombone
Kelvin A. Cardin - Keyboard
Funk Gumbs - Keyboards
Albert Vanterpool - Guitar

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CALYPSO RECORDS

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Producer: Cecil O. Forbes
Recorded at Ochoa Recording Studios
Recording Engineer: Hilton Colón
Mixed by: Hilton Colón
Published by: Imaginations, Music B.M.I.

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Leonard Monsanto II - Drums
Daril Scott - Bass/Vocals
Wilfredo Michael - Percussions
Rubio Finch - Percussions
Alphonso Demming - Vocals
George (Val) Whyte - Vocals
Steve Tyrell - Vocals
Jeanette Rouse - Background/Vocals

Arrangements by Sergio (Messiah) Feliciano* Daryl Scott+ Funk Gumbs

IMA 1005

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The Best of
The Stylistics

BETCHA BY GOLLY, WOW
BREAK UP TO MAKE UP
YOU MAKE ME FEEL BRAND NEW
I'M STONE IN LOVE WITH YOU
YOU ARE EVERYTHING / ROCKIN' ROLL BABY
LET'S PUT IT ALL TOGETHER
PEOPLE MAKE THE WORLD GO ROUND
YOU'RE A BIG GIRL NOW
HEAVY FALLIN' OUT





ALL-TIME CLASSICS AMH-744

THE LONELIEST PRETENDER
I GOT IT BAD AND THAT AIN'T GOOD
I DON'T WORRY 'BOUT ME
UNCHAINED MELODY
Plus others



THE BEST OF THE STYLISTICS – VOL. II AMH-745

YOU'LL NEVER GET TO HEAVEN (If You Break My Heart)
HEY GIRL, COME AND GET IT
YOU ARE BEAUTIFUL
THANK YOU BABY
FUNKY WEEKEND
Plus others



GREATEST LOVE HITS AMH-746

CAN'T HELP FALLING IN LOVE
CAN'T GIVE YOU ANYTHING (But My Love)
I'D RATHER BE HURT BY YOU
(Than Be Loved By Somebody Else)
Plus others

Photography & Art Direction: Michael Van

THE STYLISTICS
Lead Singer: Russell Thompkins, Jr.
Airrion Love
James Smith
Herb Murrell
James Dunn

0 5161-70743-1

YOU MAKE ME FEEL BRAND NEW 4:45
(Thom Bell-Linda Creed)
Mighty Three Music – BMI
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BETCHA BY GOLLY, WOW 3:17
(Thom Bell-Linda Creed)
Bellboy Music & Assorted Music – BMI
Adm. by the Mighty Three Group
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ROCKIN' ROLL BABY 3:15
(Thom Bell-Linda Creed)
Mighty Three Music – BMI
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BREAK UP TO MAKE UP 4:00
(Thom Bell-Linda Creed-Casey Kenny)
Bellboy Music & Assorted Music – BMI
Adm. by the Mighty Three Group
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YOU'RE A BIG GIRL NOW* 3:14
(Marty Bryant-Robert Douglas)
Ratoh Songs Company – BMI

I'M STONE IN LOVE WITH YOU 3:12
(Thom Bell-Linda Creed-Armony Bell)
Bellboy Music & Assorted Music – BMI
Adm. by the Mighty Three Group
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HEAVY FALLIN' OUT** 5:18
(Hugo & Luigi-George David Weiss)
Boca Music Company – ASCAP
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LET'S PUT IT ALL TOGETHER** 2:55
(Hugo & Luigi-George David Weiss)
Boca Music Company – ASCAP
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YOU ARE EVERYTHING 2:55
(Thom Bell-Linda Creed)
Bellboy Music & Assorted Music – BMI
Adm. by the Mighty Three Group

PEOPLE MAKE THE WORLD GO AROUND 3:28
(Thom Bell-Linda Creed)
Bellboy Music & Assorted Music – BMI
Adm. by the Mighty Three Group

All selections Produced, Arranged & Conducted by THOM BELL except:
***Produced by MARTY BRYANT and BILL PERRY**
****Produced by HUGO & LUIGI, Arranged & Conducted by VAN McCOY**

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LENNY SILVER
for believing in
THE STYLISTICS
the second time around



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the CHIFFONS

CHIFFONS/16 GOLDEN CLASSICS
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the CHIFFONS

16 GOLDEN CLASSICS



Side 1

HE'S SO FINE
(R. Mack)

ONE FINE DAY
(G. Goffin/C. King)

SWEET TALKING GUY
(E. Greenberg/D. Morris)

OUT OF THIS WORLD
(E. Greenberg/D. Morris)

I HAVE A BOYFRIEND
(Barry/Greenwich/Tokens)

NOBODY KNOWS WHAT'S GOING ON
(B. Force)

A LOVE SO FINE
(G. Kerr/S. Barnes/Tokens)

MY BOYFRIENDS BACK
(Feldman/Gottehrer/Goldstein)

Side 2

MY BLOCK
(Redcliffe/Spencer)

OPEN YOUR EYES
(Maresca)

WILL YOU STILL LOVE ME TOMORROW?
(G. Goffin/C. King)

WHY AM I SO SHY?
(Siegel/Margo/Margo/Medress)

WHEN I GO TO SLEEP AT NIGHT
(Margo/Medress)

IT'S MY PARTY
(Gold/Gluck/Weiner)

THE LOCOMOTION
(G. Goffin/C. King)

DA DOO RON RON
(Spector/Greenwich/Barry)

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CL-5044*

ALBUM DESIGN BY LOPCHINSKY GRAPHICS

Rincón de tradiciones



Por los embajadores criollos

Rincón de Tradiciones

POR LOS **EMBAJADORES CRIOLLOS**

VARILLAS - CORREA Y RODRIGUEZ



LADO A	1) - LA FLOR DE LA CANELA	VALS	Chabuca Granda
	2) - CASTIGO DE AMOR	VALS	Rómulo Varillas
	3) - VIEJA LUNA	VALS	Miguel Cabrejos
	4) - GUITARRA MIA	VALS	Miguel Cabrejos
	5) - AUNQUE TU NO ME QUIERAS	VALS	Miguel Cabrejos
	6) - YOLANDA	VALS	Rafael Otero
	7) - ALMA CORAZON Y VIDA	VALS	Adrián Flores
LADO B	1) - LA ROSA DEL PANTANO	VALS	Fausto Florín
	2) - EL TISICO	VALS	Luis Molina
	3) - ALICIA	VALS	Rómulo Varillas
	4) - COMO UNA VISION	VALS	Adrián Flores
	5) - TU CULPA	VALS	Gilberto Plasencia
	6) - ODIAME	VALS	Rafael Otero
	7) - SIN UN REPROCHE	VALS	Miguel Pérez Julián

fediscos — ONIX — HI - FI — LP - 8003

Con los más destacados éxitos del trío LOS EMBAJADORES CRIOLLOS, DISCOS "ONIX" DEL ECUADOR, ha conformado este Disco de Larga Duración, con motivo de la visita al Ecuador de estos excepcionales artistas, adornando la Portada con una hermosa vista que da origen al título: "RINCON DE TRADICIONES"

VARILLAS, CORREA Y RODRIGUEZ, singulares y queridos intérpretes de la canción criolla, nos brindan en el presente Album 14 escogidos valses, poniendo en cada uno de ellos el sabor y sentimiento que les es característico.

Es realmente notable el hecho de que LOS EMBAJADORES CRIOLLOS durante su larga trayectoria artística, se mantengan al máximo de la popularidad, y esto se debe a la enorme preocupación que se han impuesto para mantenerse en la cúspide de la fama. Cada uno de ellos: VARILLAS, CORREA Y RODRIGUEZ han calado muy hondo en el corazón del pueblo, y éste, el pueblo, los ha premiado con su gratitud y emocionado aplauso considerándolos con justicia como sus IDOLOS.

Manufacturado por:

fábrica ecuatoriana de discos s.a.

Km. 7 - Vía a la costa - Teléfono 5-83533 Guayaquil - Ecuador

THE CLUB



First Impressions

FIRST IMPRESSIONS

LYRICS: Roman
MUSIC: Corea, DiPaolo, Roman

You saw her for the first time today
Sneak a look from the corner of your eye
Trying to keep cool and look away
Don't want to let her know
What's on your mind tonight

Just a walkin' on down the street
Your mind's your own in the middle of the day
There's a girl you want to meet
Tell me what to do
Or what to say

If first impressions are always right
You'll be up all night
Tossing and turning from side to side
She will be yours tonight

You're lookin' out your apartment door
You catch a breath of the city air
You see her bathing, grabbing hair
You're frozen at the sight
She'll be on your mind tonight

℗ 1988 TUNE IN A BOTTLE MUSIC (ASCAP)

MUST BE CRAZY

LYRICS: Corea
MUSIC: Corea, DiPaolo, Roman

I've been alone now
Too long too lonely
Until there was you
Now not alone and I
Don't hold out too long
Can't figure why and why with you

I must be crazy
To be in love with you
Stay by me, stay and see it through

I must be crazy
To be in love with you
I must be crazy
To do the foolish things that I do

Not all too often
She comes your way
Never to leave you alone
So long to reason blame it on
The mind plays treason
And I know I can't go it alone

I need to come home at night
And hold you tight in my arms
To open my eyes in the night
Lying next to your charms
And the time goes so fast
Not much more time than a stare
I just can't seem to sit down
Too busy flying on air

℗ 1988 TUNE IN A BOTTLE MUSIC (ASCAP)

PRODUCED BY:
The Club and Carmen "Rudy" Veltre

RECORDED AT:
Reel Platinum Studios

ENGINEERED BY:
Bob Allecca

ASSISTANT ENGINEER:
Roger Fluet

MIXED BY:
The Club, Rudy Veltre and Bob Allecca

MASTERED AT:
Trutone Records by Phil Austin

PRE-PRODUCTION ASSISTANCE:
Karl DeKira

ILLUSTRATION AND PHOTOGRAPHY:
Darlene Foster

STYLIST:
Bob Selig

ALBUM DESIGN CONCEPT:
The Club

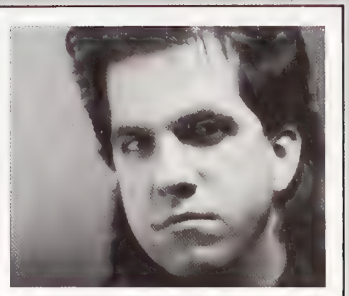
ART DIRECTION AND DESIGN:
Kevin Drexler

NIGHTLIFE

POST OFFICE BOX 321
KENILWORTH, NJ 07033



Tommy Corea
Keyboards, vocals



Steve Roman
Lead vocals, rhythm and lead guitar



Tom DiPaolo
Lead and rhythm guitar, vocals



Kevin Drexler
Bass guitar



Gerard Liberto
Drums, percussion

TWENTY-FIVE YEARS

LYRICS: Roman
MUSIC: Roman, Corea, DiPaolo

Been walking on a tightrope
Between love and hate
You're wearing a polished suit of armor
Living life like a piece of slate
You think you're doing right
But it's all wrong
Trying to act like you're honest
Since the day you were born

Only travel during the midnight hours
You pay your adolescent dues
You don't sweat any bad moves
Just what the hell have you got to prove?
You think you're doing right
But it's all wrong
Trying to act like you're honest
Since the day you were born

I've been growing up for twenty-five years
Running all over town to hide all my fears
Shut the world out to stop the pain
In another twenty-five years
I'll still feel the same

It's always the same old story
Been this way your whole life
You had so many good starts
Just to watch it crumble out of sight
You think you're doing right
But it's all wrong
Trying to act like you're honest
Since the day you were born

℗ 1988 TUNE IN A BOTTLE MUSIC (ASCAP)

TOMORROW'S DREAMS

LYRICS: Roman
MUSIC: Roman, DiPaolo, Corea

We've been through it all together
Born of age and innocence
The game we played had no rules
To any one else it didn't make no sense
All our vices were at full throttle
Never half-stepped a single thing
Not the girls we loved and lied to
Not the lies we told the ones we love

Only care about today and not
tomorrow's dreams
Only care about today and
tomorrow's schemes

We came, we saw, we conquered
You shoved us out of sight
You sneered, blinked, looked away
Our thoughts could never be right
Dancing to the summer heat
We came, we saw, we conquered
Always living to the beat

You know we did a lot of damage
Just walking down your streets
Trouble was our first and last name
Those days just couldn't repeat
Every year I hear the sweet reply
All the life of a young boy's days
I miss it more as my life slips by
But at one time I could fly

℗ 1988 TUNE IN A BOTTLE MUSIC (ASCAP)

Special Thanks To...

Edith and Joe Corea for the use and abuse of their basement • Everyone at The Cove • All my personal friends • Betty Grable • The Smith Boys • "Gerard, don't forget the bag, honey." • Dennis Lords • Karl DeKira • Pharaoh • "Just one more thing ... " • Tokyo Pink • Julius Asilo • Lee Kundrat • My parents for giving me life — and Karyn for saving my life • Frank Robblee • My brother Joe • Rick Moore • "So, what's your point?" • Joe DeJesso ... "put down that cat!" • The Little Ninja • Ron Adamson • "I'd rather have a bottle in front of me than a frontal lobotomy." • Gerard Petti for the spray-painted five-piece • Tony Raccaitti for sharing his knowledge • Bopper • "Hey Joe, where you goin' with that box of potatoes in your hand?" • Last but not least ... everyone else who was involved in bringing this project to life ... especially our parents, families, friends and lovers for their support and encouragement ... this album is dedicated to all of you!

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BOOTSIE
BARNES
QUARTET

Been Here All Along



Side 1

The Lamp is Low (DeRose/Parrish/Ravel/Shefter) SBK Robbins Catalog Inc.	ASCAP	4:57
Lord Glenn (of Franklin Way) Lord Glenn Music	(James "Hicks" Glenn) ASCAP	6:41
Hankin' Out Bootsie Barnes Music	(Bootsie Barnes) ASCAP	6:00
Mosquito Meat (Sandy's Song) Bootsie Barnes Music	(Bootsie Barnes) ASCAP	6:06

Side 2

Been Here All Along Bootsie Barnes Music	(Bootsie Barnes) ASCAP	3:53
Theme for Ernie Prestige Music	(Fred Lacy) BMI	4:40
Insight Locksmith Music	(Sid Simmons) ASCAP	4:34
Short Story Locksmith Music	(Sid Simmons) ASCAP	5:00

Producer: Jan Klincewicz
Recorded at Morning Star Studios, Spring House, PA
Recording Engineer: Paul Krueger
Mixing Engineer: Glenn Barratt
Mastered at Master Works, Philadelphia, PA
Mastering Engineer: Nimitr Sarikananda
Cover Photo: Pamela Hastings
Back Photos: Eddie Green
Graphics: Cage Graphics Arts
Album Design: Salvatorina Clemente

Here's the game. Take a deep breath. Now read the names of these musicians who were either born in, or deeply associated with Philadelphia, without taking a second breath. (Don't Attempt this if you smoke). Ready ?

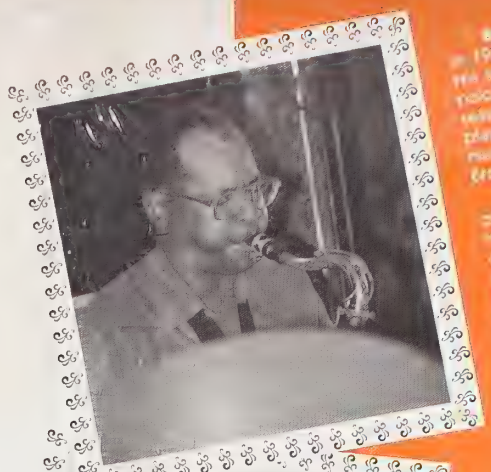
Rashied Ali, Butch Ballard, Bill Barron, Kenny Barron, Joe Beck, Frank Beecher, John Blake, Mike Brecker, Randy Brecker, Clifford Brown, Tyrone Brown, Ray Bryant, Betty Carter, Stanley Clarke, Dolo Coker, Johhny Coles, John Coltrane, Norman Connors, Ted Curson, Spanky DeBrest, Buddy DeFranco, Sam Dockery, Wayne Dockery, Charles Earland, Kevin Eubanks, Robin Eubanks, Sonny Fortune, Red Garland, Jimmy Garrison, Hen Gates, Stan Getz, Dizzy Gillespie, Jimmy Golden, Benny Golson, Al Grey, Earl Grubbs, Carl Grubbs, Rufus Harley, Arthur Harper, Bill Harris, Jimmy Heath, Percy Heath, Tootie Heath, Groove Holmes, Khan Jamal, Philly Jo Jones, Stanley Jordan, Richie Kamuka, John La Porta, John Lamb, Byard Lancaster, Eddie Lang, Stan Levey, Pat Martino, Jimmy McGriff, Jymie Merrit, Hank Mobley, Lee Morgan, Mike Mossman, Paul Motian, Gerry Mulligan, Jimmy Oliver, Jaco Pastorius, Don Patterson, Odean Pope, Bud Powell, Richie Powell, Gerald Price, Sun Ra, Red Rodney, Mickey Roker, Dennis Sandole, Buddy Savitt, Shirley Scott, Jimmy Smith, Bessie Smith, Rex Stewart, Lew Tabackin, Bobby Timmons, Sumi Tanooka, McCoy Tyner, Charlie Ventura, Joe Venuti, Ziggy Vines, Joe Wilder, Buster Williams, Grover Washington Jr., Willie Williams, Reggie Workman, Specs Wright.

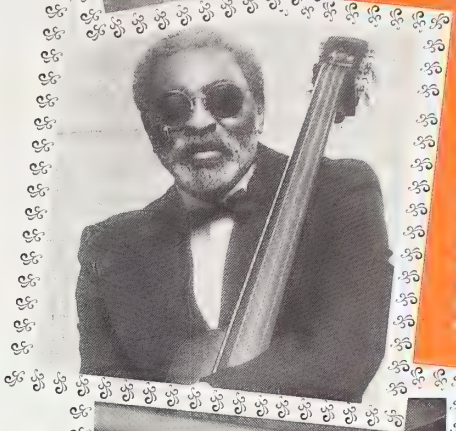
Still breathing? Good . . . Some of the aforementioned artists are not. Many are, but not the air in Philadelphia. Philly has always been known as a fertile breeding ground for Jazz musicians. This list is by no means exhaustive. The names you recognize are the ones who got the breaks. New York, L.A., Vegas, Europe and Japan have all welcomed Philly's most valuable export since the soft pretzel.

What about those who never left? Who are these unknown local heros playing the lounges, the neighborhood clubs, the dives – the home-town legends who have **Been Here All Along?** With this effort, Philadelphia reaffirms its reputation as a supplier of world-class Jazz talent.

The precision of the Bootsie Barnes All-Stars is the reward of working together as a house-band for over two years, backing internationally celebrated artists including Gary Bartz, Terrence Blanchard, Joanne Brackeen, Valery Ponomarev and Bobby Watson. Playing in this situation has expanded their repertoire (to accomodate originals composed by guest artists), and allowed them to rehearse and perfect arrangements of their own original compositions.

Philly musicians have been heard around the world for years. We're proud to present to you, at last, an example of the ones who've been here all along. Bootsie and his band exemplify the Philadelphia spirit.









Jacket Made in Canada


The Love Notes
DOO-WOPPIN
IN
PARADISE
W 42ND ST
TIMES SQ.-BROADWAY
Brooklyn
New York
Sparked in New York
Recorded in Hawaii

"DOO-WOP" THE SOUND OF THE CITY

SIDE ONE

Doo Woppin' In Paradise — Pete (Dr. Doo Wop) Hernandez, John Valentine

Memories Of Days Gone By — Marckiewicz ASCAP

SIDE TWO

Good Old Acappella — L. Carter/O. Nevada

Maybe — G. Goldner B.M.I.

Doo-Wop — A musical journey through time. Back to the roots of rock 'n roll, to one of musics most glamorous eras. The era of the "Vocal Groups."

Born on the street corners of New York City in the early 1950's, the art of acappella singing was the heart and soul of the east cities youth poured into songs, improvising the sound of musical instruments with only their voices in complex interwoven harmonies. From every street corner, tenement hallway and subway platform you could hear the cry and echo of the inner city. You could hear the frustrated hopes and romantic dreams, in a velvety smooth harmony and feel the electric energy of the many up-tempo novelty songs.

Moving rhythmically around a crystal tenor lead voice, you would hear a combination of a soaring falsetto voice pitched against a sighing bass singer with the background singers "blowing" an assortment of Doo-Wahs, Shoop Shoops, and Bomp Bomps. Over 15,000 Doo-Wop groups came and went during this era. Lots of Golden Memories, especially for us, for we were there, and now once again, "Doo-Wop" a musical force surging through the 80's with the thrust of a tidal wave for a new generation to experience. Riding the peak of the wave are the Love Notes, Hawaii's premier "Doo-Wop" vocal group. "This E.P. is our tribute to the vocal groups we loved. Memories of Days Gone By is our salute to the great male vocal groups. Maybe, is for the hot girl groups. Good Old Acappella takes it back to the street corner, and Doo Woppin' in Paradise is every novelty song rolled into one." Blended with five New Yorkers and their authentic Doo-Wop style and two Hawaii born Doo-Woppers adding their tropical flavor. Together, we are the Love Notes from New York City to Waikiki and our message is simply this:

Doo-Wops back — Look around
Hear those familiar sounds
On the radio — On T.V.
Just like it used to be
Rhythm 'n Blues in harmony
Doo-Woppin' in Waikiki
Doo-Woppin', Doo-Woppin', Doo-Woppin'
in Paradise

"Dr. D."

THE LOVE NOTES

(left to right-standing)

Pete Hernandez — Producer/Baritone
Johnny Bock — Lead Vocals/Bass
John Loprete — Lead Vocals/Falsetto
John Valentine — Lead Vocals/Music Director

(left to right-kneeling)

Mike Baker Lead Vocals/1st Tenor
Felix Almestica — Lead Vocals/Vocal Director
Pat Miguel — Lead Vocals/2nd Tenor



Special Thanks To

Kit Ebersbach — Pacific Music Productions	Musical Production, Keyboards, Synthesizers and Drum Sequencing
Rick Keefer — Sea-West Recording Studios/Hawaii	Engineer
Jerry Martini —	Saxophone
Earl Cook —	Cover Design/Art Work

Many thanks to our special friends
Becky Loprete and Thomas Coppola
**Bernadette Hernandez — My Inspiration — Dr. D.*

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Dedicated To Some of The Vocal Groups of Yesterday

The Five Satins	The Tymes
The Penguins	The Tokens
The Heartbeats	The Pastels
The Skyliners	The Echoes
The Crests	The Zodiacs
The Imperials	The Turbans
The Platters	The Crows
The Capris	The Romantics
The Hearts	The Impressions
The Paragons	The Dubs
The Jesters	The Classics
The Harptones	The Embers
The Moonglows	The Magnificients
The Dreamlovers	The Starlights
The Channels	The Velours
The Students	The Continentals
The Duprees	The Bop-Chords
The Chimes	The Romans
The Belmonts	The Casinos
The Passions	The Three Friends
The Mystics	The G-Clefs
The Five Keys	The Clovers
The Rainbows	The Impalas
The Paradons	The Robins
The Jive Five	The Meadow Larks
The Spaniels	The Mid-Knighters
The Dells	The Dimensions
The Orioles	The Edsels
The Nutmegs	The Corsairs
The Originals	The Crystals
The Cadillacs	The Chantels
The El Dorados	The Shirelles
The Flamingos	The Angels
The Mello-Kings	The Ronnettes
The Teenagers	The Chiffons
The Teenchords	The Shangrilas
The Charts	The Blue Belles
The Drifters	The Roommates
The Coasters	The Ad-Libs
The Marcels	The Shells
The Chords	The Blue Jeans
The Four Seasons	The Bobbettes
The Bluenotes	The Teen Queens
The Earls	The Limelites
The Collegians	The Danleers
The Silhouettes	The Cleftones
The Valentines	The Willows
The Del-Vikings	etc.
The Diamonds	etc.
The Miracles	etc.
The Dovells	etc.

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Reveillon

odisco festa

AURORA
JARDINEIRA
SACA-ROLHA
DANCIN'DAYS
VOU FESTEJAR
MAMÃE EU QUERO
ÍNDIO QUER APITO
CIDADE MARAVILHOSA
ESTÁ CHEGANDO A HORA
ME DÁ UM DINHEIRO AÍ
O TEU CABELO NÃO NEGA
TA-HI (PRÁ VOCÊ GOSTAR DE MIM)
NÃO EXISTE PECADO AO SUL DO EQUADOR
MARCHA DO REMADOR (SE A CANOA NÃO VIRAR)

PÓ DE MICO
ALLAH-LA-Ô
VAI COM JEITO
PIADA DE SALÃO
DAQUI NÃO SAIO
MULATA YÊ YÊ YÊ
CHIQUITA BACANA
BOI DA CARA PRETA
CABELEIRA DO ZEZÉ
MARCANDO BOBEIRA
TOMARA QUE CHOVA
NO REINO DA MÃE DO OURO
PERNAMBUCO LEÃO DO NORTE
MARCHA DO CORDÃO DO BOLA PRETA

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Reveillon

odisco festa

LADO: A

1) ESTÁ CHEGANDO A HORA (Rubens Campos/Henricão) (Contagem Regressiva)
2) a) CIDADE MARAVILHOSA (André Filho)
   b) TA-HI (PR'A VOCÊ GOSTAR DE MIM...) (Joubert de Carvalho)
   c) SACA-ROLHA (Zé da Zilda/Zilda/Waldyr Machado)
   d) ME DÁ UM DINHEIRO AÍ (Ivan Ferreira/Homero Ferreira/Glauco Ferreira)
   e) ÍNDIO QUER APITO (Haroldo Lobo/Milton Oliveira)
3) a) DANCIN'DAYS (Nelson Motta/Ruban)
   b) NÃO EXISTE PECADO AO SUL DO EQUADOR (Chico Buarque/R. Guerra)
4) a) O TEU CABELO NÃO NEGA (Lamartine Babo/Irmãos Valença)
   b) MARCHA DO REMADOR (SE A CANOA NÃO VIRAR) (Antonio Almeida/Oldemar Magalhães)
   c) AURORA (Roberto Roberti/Mario Lago)
   d) MAMÃE EU QUERO (Vicente Paiva/Jararaca)
   e) JARDINEIRA (Benedito Lacerda/Humberto Porto)
5) a) VOU FESTEJAR (Jorge Aragão/Dida/Neoci)
   b) MARCANDO BOBEIRA (João Quadrado/Beto Sem Braço/Dão)

LADO: B

1) BOI DA CARA PRETA (ENEIDA AMOR E FANTASIA) (Zuzuca)
2) a) PIADA DE SALÃO (Armando Cavalcante/Klécius Caldas)
   b) PÓ DE MICO (Renato Araujo/Dora Lopes/Arildo de Souza/Nilo Viana)
   c) VAI COM JEITO (João de Barro)
   d) TOMARA QUE CHOVA (Paquito/Romeu Gentil)
   e) CHIQUITA BACANA (João de Barro/Alberto Ribeiro)
3) PERNAMBUCO O LEÃO DO NORTE (Silas de Oliveira)
4) NO REINO DA MÃE DO OURO (Tolito/Rubens da Mangueira)
5) a) MARCHA DO CORDÃO DO BOLA PRETA (Nelson Barbosa/Vicente Paiva)
   b) DAQUI NÃO SAIO (Paquito/Romeu Gentil)
   c) CABELEIRA DO ZEZÉ (Roberto Faissal/J. Roberto)
   d) MULATA YÊ YÊYÉ... (João Roberto Kelly)
   e) ALLAH-LA-Ô (Haroldo Lobo/Nássara)

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GRAVADO NOS ESTÚDIOS HAWAY: (16 CANAIS)
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LA TERRIFICA • MAS TERRIFICA



TTH-1973

LA TERRIFICA • MAS TERRIFICA

LADO A

NO HACE FALTA
(Alejandro Lenner)
Arreglo de Isidro Infante

LA BATEA
(Tony Taño)
Arreglo de Ramon Sanchez

LINDA MUJER
(Nelson Colon)
Arreglo de Guillermo Calderón

AMAR SIN LEY
(Joe Rodriguez)
Arreglo de Isidro Infante

LADO B

CORAZON FRACTURADO
(David Taylor, John Densbury)
Arreglo de Isidro Infante

FABULA
(Henry Martinez)
Arreglo de Isidro Infante

SIN RUMBO FIJO
(Florencio "Pipo" Suarez)
Arreglo de "Cuto" Soto

FIERA SALVAJE
(Florencio "Pipo" Suarez)
Arreglo de Ramon Sanchez

Producido por **ISIDRO INFANTE**

Productor Ejecutivo: HECTOR TORRES
Grabado en OCHOA RECORDING, Puerto Rico
Técnico de Grabación: VICTOR "SONY" HERNANDEZ
Asistente: JAVIER GARZA
Fotógrafo: JORGE VELASQUEZ
Asistente: IRIS PAGAN
Corte de Matrix (Mastering): Trutone Records



Los Terrificos son:

ELIAS LOPEZ, Trompeta
FERNANDO MARCANO, Trompeta
JOE RIDRIGUEZ, Trompeta y Directór
JORGE DIAZ, Trombón
JOSE "FRANKIE" PEREZ, Saxo Barítono y Flauta
EDWIN CLEMENTE, Timbáles
CELSO CLEMENTE, Bongó y Cencerro
JORGE PADILLA, Congas y Güiro
ISIDRO INFANTE, Piano
EFRAIN HERNANDEZ, Bajo
HECTOR "PICHIE" PEREZ, Coro y Maracas
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TTH-1973

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Claude Bolling WITH THE HELP OF MY FRIENDS. WWLP 21018



Carmen McRae LIVE AT BUBBA'S. WWLP 21020



Ahmad Jamal LIVE AT BUBBA'S. WWLP 21021



Chick Corea, Lionel Hampton LIVE AT MIDEM. WWLP 21016



LIONEL HAMPTON WITH DEXTER GORDON, Hank Jones, Bucky Pizzarelli. WWLP 21011



Sonny Stitt SONNY, Eddie Higgens, Eddie "Lockjaw" Davis, Harry "Sweets" Edison. WWLP 21025



Wynton Marsalis THE ALL AMERICAN HERO, Art Blakey, Wynton Marsalis. WWLP 21026



Lionel Hampton presents: THE MUSIC OF CHARLES MINGUS, Gerry Mulligan, Woodie Shaw and Charles Mingus. WWLP 21005

SIDE 1.

Blakey's Theme
THE ALL AMERICAN HERO
Wynton Marsalis, WWLP 21026, OCT 11,1980

Underneath the Apple Tree
CARMEN MCRAE RECORDED LIVE AT BUBBA'S
Carmen McRae, WWLP 21020, JAN 17, 1981

It's The Good Life
AHMAD JAMAL LIVE AT BUBBA'S
Ahmad Jamal, WWLP 21021, MARCH 20, 1980

Moment's Notice
CHICK COREA, LIONEL HAMPTON, LIVE AT MIDEM
Chick Corea/Lionel Hampton, WWLP 21016, JAN 28, 1978

Midnight Thelonius
CLAUDE BOLLING WITH THE HELP OF MY FRIENDS
Claude Bolling, WWLP 21018, 1980

It was almost a decade ago that an off-the-cuff suggestion by legendary vibraphone master Lionel Hampton inspired the Who's Who in Jazz album series, a classic collection of recordings the likes of which can't be found under any other label.

These aren't after-the-fact compilations of existing recordings. These are performances done expressly for the Who's Who series by artist known to music lovers the world over: Wynton Marsalis playing with Art Blakey, Carmen McRae, Charles Mingus, Sonny Stitt, Hampton and more.

Presented here is the first gathering of selections from the first decade of Who's Who in Jazz recordings. These are unique performances, some live, all memorable.

This sampling of the best of Who's Who in Jazz soon will be considered a necessary part of any fine music collection.

EXEC. PRODUCER..... ROBERT W. SCHACHNER
PRODUCER..... DARYLL DOBSON
ART DIRECTOR..... CARLOS A. SUAREZ

SIDE 2.

Sonny's Blues
SONNY
Sonny Stitt, WWLP 21025, NOV 11, 1981

Lullaby of Birdland
LIONEL HAMPTON WITH DEXTER GORDON
Dexter Gordon/Lionel Hampton, WWLP 21011, NOV 11, 1977

Peggy's Blue Skylight
THE MUSIC OF CHARLES MINGUS
Charles Mingus/Lionel Hampton, WWLP 21005, NOV 6, 1977

ETA
THE ALL AMERICAN HERO
Wynton Marsalis, WWLP 21026, OCT 11, 1980

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WHO'S WHO in Jazz JAZ-1

PIC 3408

BILL HALEY and the Comets

GREATEST HITS!

1499





RECORDED LIVE IN LONDON!

SIDE ONE

BAND INTRO
SHAKE, RATTLE AND ROLL
RUDIS ROCK
RIP IT UP
BLUE SPANISH EYES
RAZZLE DAZZLE

SIDE TWO

ROCK-A-BEATIN' BOOGIE
CARAVAN
SEE YOU LATER ALLIGATOR
SAINTS ROCK 'N' ROLL
ROCK AROUND THE CLOCK
ROCK THE JOINT

Something was happening. In gymnasiums, family rooms and even shopping center parking lots there was sound. And movement. Somewhat like the Lindy and the Charleston with most everything else mixed in. Kids were dancing and singing music while parents shared stories at bridge, shook their heads, talked in concerned tones at P.T.A. meetings. How was mom to go the houseware show with the Studebaker over at the high school? An innovative fusion of black rhythm and blues and white country/western was turning out *noise* or *mania* depending on which end of the family soup spoon you were on.

Bill Haley was the man who pushed that first tentative blend of music forward. That cherubic older man with the globular sp[illegible]urk and oatmeal coat had kids across America stumbling for the cast iron tone arm of mom and dad's hi-fi.

Rock Around the Clock became the largest selling song of its day. Among the top three or four biggest hits of all time. Quite an achievement for the father of several children, an ex postal employee named Friedman and a man named Myers who never really did figure out what all the fuss was about.

In 1951, Bill Haley recorded *Rock the Joint* which gained a modest bit of success. It was named after a dancing style Bill had observed among the high school kids he played for. He listened to their conversations and in '53 produced the first rock 'n' roll record to ever hit the U.S. charts, named after the popular saying, *Crazy Man Crazy*.

During a period of American history which saw the Michigan Junior Chamber of Commerce marching team dressed as sparkplugs, rock 'n' roll took root. And between hops on a pogo stick or over a dip cone, kids began talking about a new way of life. *Shake Rattle and Roll* made the American top 20 chart for twelve weeks. This really was big stuff. And before the gelatin hips of younger singers made their debut, Bill Haley and his Comets had produced the musical anthem for teenagers everywhere.

We thank Bill Haley for that initial gasp of rock 'n' roll. The Comet's music is like a snapshot because of Bill Haley's unwillingness to change. Not really out of stubbornness, but because more able-bodied folk were growing as rock 'n' roll leaders. Bill was ready to give way.

But we remember early rock 'n' roll and we remember the fifties. The yellowing pictures of relatives blinking at flash bulbs. The '55 World Series where Pee Wee Reese got so nervous he couldn't spit into his mitt. The feel of low thunder as the family car approached seventy before the V-8 Passmaster kicked in. And we remember Bill Haley. The smell of damp letterman's sweaters and humid sock-hop air. The jagged inner jiving of music sung and played by the Comets. You can almost see the glint from his twist-o-flex watch band as Bill Haley silently, smiling waves goodbye.

PICCADILLY

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STEREOPHONIC



IRELAND ON THE MARCH



THE
ARTANE BAND
OF DUBLIN

THE
FINTAN LALOR
BAGPIPE BAND
OF DUBLIN



STEREO 33 – ST – 160

RECORDED IN IRELAND

IRELAND ON THE MARCH

THE ARTANE BOYS BAND OF DUBLIN

John W. Hickey, Director

IRISH MILITARY MARCHES

1. Kelly the Boy from Killan, The Maid of Blarney, The Boys of Wexford, Wrap the Green Flag Round Me Boys
2. Bold Fenian Men, Step Together, The Harp that Once Thro' Tara's Halls, A Nation Once Again
3. The Men of the West, The West's Awake, Sceilpin Droighneach, Irish Battle March
4. Old Louth Tune, Flag of Green, Signal Fires, Mountains of Pomeroy
5. Clare's Dragoons, The Green Flag, The Boatmen of Kinsale, Who Fear to Speak of '98 (Memory of the Dead)
6. Henry Joy, Three Flowers, Twenty Men from Dublin Town, Roddy McCorley

THE FINTAN LALOR BAGPIPE BAND OF DUBLIN

Pipe Major: T.J. Keogh
Drum Sergeant: F. Saunders

BAGPIPE MUSIC OF THE GAELS

1. O'Neill's March, O'Rahilly's March, The Dawning of the Day
2. Nell Flaherty's Drake, The Rising of the Moon
3. Scotland the Brave, Let Erin Remember, The Minstrel Boy
4. Dolan's Ass, My Love's Away, Clare's Dragoons
5. Highland Wedding, Tulloch Castle, Loch Carron
6. The Australian Ladies, The Hills of Perth

ABOUT THE ARTANE BOYS' BAND OF DUBLIN . . .

Artane School, situated in beautiful wooded grounds some three miles from Dublin, may justly be called the Boys' Town of Ireland. The Artane Boys' Band is as old as the School, which was founded by the Irish Christian Brothers over ninety years ago. Indeed, before the world famous Boys' Town of Father Flanagan was founded, Artane as a center for boys was already twelve years in existence.

One of the School's greatest achievements is its popular School Band – sometimes they are called the "Biggest Little Band in the World," and as far as everyone in Ireland is concerned, there just isn't any other band in the world quite like the Artane Boy's Band.

Many people know these boys solely from their appearances at All-Ireland Hurling and Football Finals in Croke Park, Dublin; however, they also play in Wembley (London), England's premier Stadium, and have appeared on B.B.C. and Telefis Eireann television. They give over seventy performances every year. More recently, a long-time ambition was fulfilled when they extensively toured the United States.

ABOUT THE FINTAN LALOR BAGPIPE BAND OF DUBLIN

Winners of several All-Ireland Championships, World Drumming Championships and of the highest Scottish piping honour ever held by an Irish Band. These are some of the achievements of the most notable and successful pipe band in Ireland.

The band was conceived in 1912 by Robert de Coeur and John Hanratty with the financial assistance of James Larkin. Although it was a meager beginning the spirit and the will was there. They were to be faced with hardships and defeat but they remained undaunted. Then, in 1926, Patrick Solan became pipe major and Alex Meikle, from Edinburgh, instructor. Becoming a force to be reckoned with, they forged ahead of all competition and in 1934, with a view to improving their standard, they travelled to Scotland to compete in the Cowal Games. Then, in 1937, their perseverance was rewarded when they won a first prize, bringing jubilantly to Dublin the Benmore and Hamilton Shields, their first of many successes in the Mecca of Piping.

By their win in 1937 they demonstrated to the world of piping their proficiency in the art. From that day on they were acclaimed as one of the foremost bands in the world and without a doubt, the leading band on the Irish scene. Space does not permit a listing of the championships, Irish and Scottish, which they have won, and to this day they have not relinquished their honoured position in the Piping World.

EL CODE H

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HIMNOS, CANCIONES Y RITMOS DE COLOMBIA

Banda Nacional y Coral de Profesores del Distrito Especial.



stereo

UNA PRODUCCION
ORLANDO BRU
1015

Arreglos corales, instrumentaciones para Banda y dirección: José Rozo Contreras.

BAMBUCO

COLUMBIAN
995



HIMNOS, CANCIONES Y RITMOS DE COLOMBIA

UNA PRODUCCION ORLANDO BRU

1015

LADO A

HIMNO NACIONAL DE COLOMBIA Banda Sola
Música de Oreste Sindici
Instrumentación para Banda, de José Rozo Contreras

HIMNO NACIONAL DE COLOMBIA Con Coros
Texto de Rafael Núñez - Arreglo coral a 4 voces mixtas
e Instrumentación para Banda, de José Rozo Contreras

HIMNO DE LAS ISLAS DE SAN ANDRES
Texto de Eduardo Carranza - Música de José Rozo Contreras

HIMNO DEL NORTE DE SANTANDER
Texto de Teodoro Gutiérrez Caldarón - Música de José Rozo Contreras

HIMNO DE MANIZALES
A 4 voces mixtas - Texto de Eduardo Carranza
Música de José Rozo Contreras

CARACOLA
Canción a 4 voces mixtas - Texto de Carlos López Narváez
Música de José Rozo Contreras

LADO B

LAS BRISAS DEL PAMPLONITA
Bambuco - Texto de Roberto Irwin - Música de Elías M. Soto

EL GUAYATUNO
Torbellino a 2 voces - Texto y música de Efraín Medina Mora

MARIPOSITA AZUL
Bolero-canción a 2 voces - Texto y música de Miguel Durán López

AMAPOLA
Canción a 2 voces - Texto de Juan Ramón Jiménez
Música de Guillermo Quevedo Z.

COPETON, COPETONCITO
Bambuco a 2 voces - Texto de Víctor Martínez Rivas
Música de Alejandro Wills

VICTORIA
Danza-canción a 2 voces - Texto de Pedro A. Gómez Naranjo
Música de José Rozo Contreras

HIMNOS, CANCIONES Y RITMOS DE COLOMBIA

Banda Nacional y Coral de Profesores del Distrito Especial.

LAS OBRAS

Las obras registradas en esta hermosa grabación constituyen en su conjunto, un auténtico mensaje de colombianismo musical. Interpretadas bajo la dirección del maestro José Rozo Contreras por la Banda Nacional de Colombia (Bogotá), con el concurso de la Coral integrada por los Profesores de Educación Musical del Distrito Especial, estos himnos y canciones nos ofrecen algo así como un panorama sonoro de la patria. Todas las instrumentaciones y arreglos vocales han sido realizados en diversas ocasiones por el benemérito Director de la Banda Nacional, que también se nos presenta aquí como afortunado creador musical en un doble plano: el de los himnos patrióticos, cantos de luminosa exaltación, y el de la canción "artística" y propiamente popular.

Con este disco, editado bajo el auspicio del Instituto Colombiano de Cultura y que entraña una noble y valiosa realización de Discos Bambuco, la cultura recibe un significativo aporte, que enriquece positivamente el patrimonio artístico de Colombia.

LOS HIMNOS

Encabeza este disco el Himno Nacional de Colombia, texto de Rafael Núñez (1825-1894) y música del maestro Oreste Sindici (1837-1904), primero en versión para banda sola y luego en arreglo para cuatro voces mixtas y banda. Estas son dos de las versiones oficiales realizadas por el maestro Rozo Contreras, Decreto Número 1963 de 4 de Julio de 1946, a par de las que también escribió para orquesta sinfónica y otros conjuntos vocales. Todas reconocen en estas transcripciones obras maestras en su género, por el sentido épico que las inspiró y por la técnica con que fueron realizadas.

Otros tres himnos figuran en la presente grabación: el Himno del Norte de Santander, con texto de Teodoro Gutiérrez Caldarón; el Himno de Manizales, basado en estrofas de Eduardo Carranza, y el Himno de las Islas de San Andrés, escrito sobre un texto poético del mismo autor. Colombia continental e insular vibra en estas afortunadas canciones jubilares que consagra a sus autores -los dos poetas y el compositor- como intérpretes afortunados del sentimiento patrio.

LAS CANCIONES

A quienes que, mejor que a la canción popular, se aproximan a la romanza de salón pertenecen, en su orden, el bolero canción Mariposita azul, cuyo autor doctor Miguel Durán López, es notable jurisconsulto y artista santandereano; y AMAPOLA, grata melodía que sobre un texto juvenil del ilustre poeta español Juan Ramón Jiménez escribió el noble compositor zipaquireño Guillermo Quevedo Z. (1886-1954), último descendiente de una notable progenie musical.

Victoria, canción escrita en ritmo de danza por el maestro Rozo Contreras, fue una de sus primeras creaciones musicales. Es una romántica melodía juvenil, rimada sobre un poema madrigalesco de Pedro A. Gómez Naranjo. Esta fluida canción, a medio camino entre lo propiamente "artístico" y lo puramente "popular", ha sido predilecta de varias generaciones colombianas. Caracola, otra delicada melodía vocal, atestigua las virtudes poéticas del autor del texto, Carlos López Narváez, y la versatilidad expresiva del autor de la música. Se trata de un rondel, de un fino madrigal en el que los ritmos marinos enmarcan la silueta de la mujer presentida.

LOS RITMOS FOLCLÓRICOS:

La canción tradicional, basada en ritmos populares de entrañable arraigo colombianista, está representada en esta grabación por un torbellino y dos bambucos. Técnicamente considerado, el torbellino es un aire campesino cundi-boyacense y, más concretamente, el nombre que se da al baile (sin canto) de la guabina de la región de Vélez. El bambuco, ritmo complejo e interesante en grado sumo, parece resumir las raíces etnológicas de nuestra nacionalidad: melancolía indígena, donaire andaluz y ritmica africana.

El Guayatuno, en cuanto a su texto y a su música, es obra de Efraín Medina Mora, quien en ella realizó una auténtica y viva acuarela sonora. Copetón, copetoncito, letra de Víctor Martínez Rivas y música de Alejandro Wills, auténtico trovador criollo, refleja ingenua e ingeniosamente el ambiente geográfico y sentimental de la sabana de Bogotá. Las brisas del Pamplonita, finalmente, es el bambuco norteño que consagró para siempre el compositor del autor de su dinámica y alegre música, el maestro Elías M. Soto.

LOS INTÉRPRETES

El maestro José Rozo Contreras nació en Bochalema, Norte de Santander, el 7 de enero de 1894 y perfeccionó sus estudios musicales en Roma y en Viena, donde fue discípulo de ilustres profesores europeos. Desde su fundación en 1913, la Banda Nacional sólo ha tenido tres directores: los maestros Manuel Conti (1858-1914), Andrés Martínez Montoya (1869-1933) y José Rozo Contreras, quien ha regido los destinos de la corporación a partir del último año citado, realizando una caudalosa labor de divulgación artística. La Coral de Profesores de Educación Musical del Distrito, integrada por auténticos maestros artistas que apostolicamente transmiten a la infancia la técnica y la mística de la belleza musical, ha sido animada por el fervor del profesor Luis Emilio Rivera, Director de Enseñanza Musical del mismo Distrito Especial.

Andrés Pardo Tovar

Arreglos corales, instrumentaciones para Banda y dirección: José Rozo Contreras.

Folklor

STEREO 201398

Leyenda Vallenata



Vol. 2

DISCOS Fuentes

Folklor

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DISCOS Fuentes

Leyenda Vallenata

Vol. 2

PIMPINELAS (Romualdo Brito - Edimúsica) Los Hermanos Sarmiento, canta: Arturo Durán	4 12
TE LLEVARE (Lisandro Meza - Edimúsica) Lisandro Meza y su Conjunto	4 10
TE ESTAN MATANDO LOS AÑOS (Alcides Arango C. - Edimúsica) Calixto Ochoa y su Conjunto, canta: Lucho Cuadros	3 34
SI SUPIERAS (Oswaldo Ayala - Edimúsica) Alfredo Gutiérrez y su Conjunto	3 12
CELOS DE AMOR (Alcides Arango C. - Edimúsica) Armando Hernández y su Conj.	2 55
EL INDIO SINUANO (David Sánchez Juliao) Alfredo Gutiérrez y su Conjunto	3 52
TORMENTA DE AMOR (Isaac Villanueva M. - Edimúsica) Armando Hernández y su Conj.	4 22
EL OCASO DE UNA FLOR (Jose Garibaldi F. - Edimúsica) Lisandro Meza y su Conjunto	3 43
EL POBRE Y EL RICO (Oswaldo Monterrosa - Edimúsica) Oswaldo Monterrosa y su Conj.	4 20
NO LLORES NEGRA (Alza la cara) (Calixto Ochoa - Edimúsica) Calixto Ochoa y su Conjunto	3 00
BELLO AMANECER (Reynaldo Bravo) Los Hermanos Sarmiento, canta: Arturo Durán	3 54
SERENATA VALLENATA (Adolfo Pacheco - Edimúsica) Andrés Landero y su Conjunto	3 00

Selección:
HERNAN COLORADO V.
ISAAC VILLANUEVA M.
HUGO GIRALDO M.

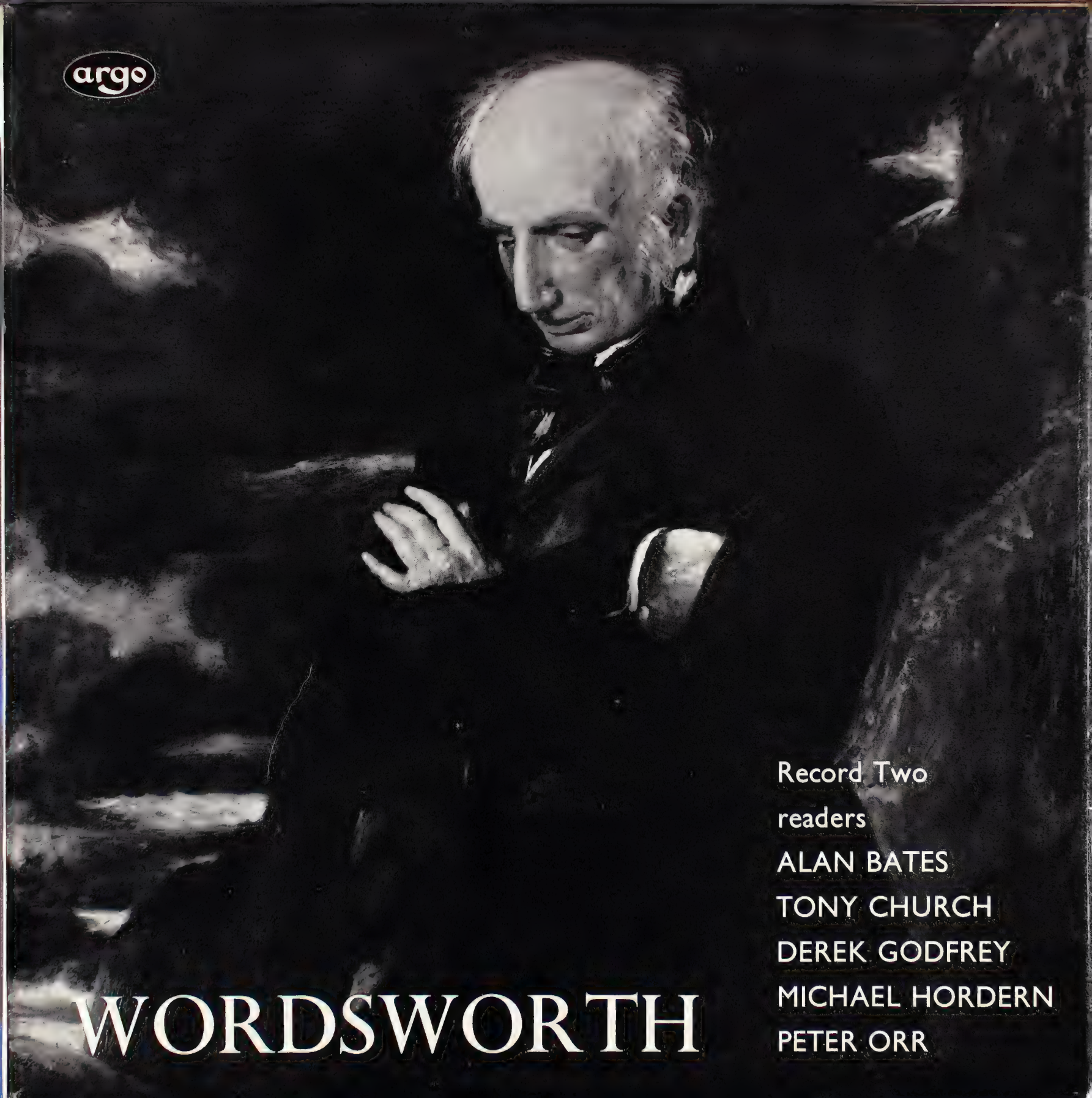
Desde la Guajira hasta el Cesar la música se convirtió en Leyenda; el canto criollo se acompaño con el acordeón,la guacharaca, y la caja. Así, con instrumentos venidos de Europa y los autóctonos, la música se expreso con tinte juglar, con manifestaciones anecdóticas, costumbristas y aún en romance vallenato.

El acordeón descendió a las clases populares tal como lo afirma Consuelo Araujo Noguera "La Cacica Vallenata" en su libro Vallenatología:

"Introducido el acordeón en la alta jerarquia social donde era apenas un acompañamiento del piano y la guitarra, fue paulatinamente cayendo bajo el dominio de las clases populares, que se adiestrarón en su ejecución hasta dominarlo por completo y convertirlo en el más representativo de sus instrumentos musicales. Esta comparación histórica recobra vigencia cuando en los momentos actuales ese fenómeno irradió no solamente todas las capas sociales sino todo nuestro territorio y se proyecta al exterior devolviendo las notas del acordeón con los cantos que han conformado el cancionero de Leyenda Vallenata. Conscientes de esta tradición que viene desde hace muchos años, hemos comprendido la obligación de conformar una selección que tenemos que entregar a la posteridad, de todo un folklor musical. Al programar el segundo volumen de "Leyenda Vallenata" queremos continuar con ese propósito de grabar toda esa historia, matizándola con las nuevas composiciones que mantienen la vigencia de una tradición cantada que debe hacer parte de toda fonoteca que cantará a futuras generaciones toda esa leyenda vallenata. Amucho más de un siglo de la presencia del Acordeón en nuestro territorio, solamente grabaciones musicales de los ultimos tiempos podrán conservar una historia que no se ha escrito pero que se ha cantado porque la música Vallenata es todo eso:Historia, música, folklor, ideosincracia de en pueblo y manifestaciones vernáculas que hacían referencia a los habitantes del Valle de Upar y cuyo contenido se derramó en toda la Geografía de Colombia.

HUGO GIRALDO MARIN

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argo

WORDSWORTH

Record Two

readers

ALAN BATES

TONY CHURCH

DEREK GODFREY

MICHAEL HORDERN

PETER ORR

THE ENGLISH POETS
From CHAUCER to YEATS

PLP 1037

WILLIAM WORDSWORTH
(2nd record)

recorded in association with THE BRITISH COUNCIL and OXFORD UNIVERSITY PRESS directed by GEORGE RYLANDS

Side 1

The Solitary Reaper	Derek Godfrey
Seven Sonnets:	
'The world is too much with us'	Derek Godfrey
London 1802	Derek Godfrey
Thought of a Briton on the subjugation of Switzerland	Tony Church
To Toussaint L'Ouverture	Derek Godfrey
On the Extinction of the Venetian Republic	Derek Godfrey
'It is not to be thought of...'	Derek Godfrey
Written in London 1802	Derek Godfrey
'She was a Phantom of Delight'	Alan Bates
Personal Talk, four sonnets	Michael Hordern
Resolution and Independence	Michael Hordern
Ode to Duty	Peter Orr

Side 2

Ode—Intimations of Immortality from Recollections of Early Childhood	Tony Church
'Surprised by joy . . .'	Michael Hordern
The River Duddon: Afterthought	Alan Bates
Inside of King's College Chapel, Cambridge	Peter Orr
The Excursion Book I, lines 108–218	Michael Hordern
Extempore Effusion on the Death of James Hogg	Michael Hordern

WILLIAM WORDSWORTH Born at Cockermouth April 7, 1770. Died in the Lake District April 23, 1850.

Evening Walk and Descriptive Sketches 1793; Lyrical Ballads 1798; Poems in two Volumes 1807; The Excursion 1814; The White Doe of Rylstone 1815; Peter Bell 1819; Yarrow Revisited 1831; The Prelude 1850.

The Solitary Reaper

From Dorothy Wordsworth's Recollections of a Tour made in Scotland. 'It was harvest time, and the fields were quietly—might I be allowed to say pensively?—enlivened by small companies of reapers. It is not uncommon in the more lonely parts of the Highlands to see a single person so employed. The poem was suggested to William by a beautiful sentence in Thomas Wilkinson's Tour in Scotland:

> 'Passed by a Female who was reaping alone, she sung in Erse as she bended over her sickle, the sweetest human voice I ever heard. Her strains were tenderly melancholy, and felt delicious long after they were heard no more.'

To Toussaint L'Ouverture

Chief of the African slaves enfranchised by the decree of the French Convention (1794), he was governor of St. Domingo. He resisted Napoleon's edict re-establishing slavery, was arrested and sent to Paris in June, 1802, and there died after ten months' imprisonment.

Resolution and Independence

From a letter of Wordsworth to Sara Hutchinson June 1802

'What is brought forward? 'A lonely place, a Pond' 'by which an old man *was*, far from all house and home'—not stood, not sat, but '*was*'—the figure presented in the most naked simplicity possible . . . I then describe him, whether ill or well is not for me to judge with perfect confidence, but this I can *confidently* affirm, that, though I believe God has given me a strong imagination, I cannot conceive a figure more impressive than that of an old Man like this, the survivor of a Wife and ten children, travelling alone among the mountains and all lonely places, carrying with him his own fortitude, and the necessities which an unjust state of society has entailed upon him . . . You speak of his speech as tedious: everything is tedious when one does not read with the feelings of the Author . . . It is in the character of the old man to tell his story in a manner which an *impatient* reader must necessarily feel as tedious. But Good God! Such a figure, in such a place, a pious, self-respecting, miserably infirm Old Man telling such a tale.'

Coleridge's comment:

'This fine poem is especially characteristic of the author. There is scarcely a defect or excellence in his writings of which it would not present a specimen.'

Ode to Duty

'This Ode, written 1805, is on the model of Gray's Ode to Adversity which is copied from Horace's Ode to Fortune. Many and many a time have I been twitted by my wife and sister for having forgotten this dedication of myself to the stern lawgiver. Transgressor indeed I have been, from hour to hour, from day to day; I would fain hope, however, not more flagrantly nor in a worse way than most of my tuneful brethren. But these last words are in a wrong strain. We should be rigorous to ourselves, and forbearing if not indulgent to others, and if we make comparisons at all it ought to be with those who have morally excelled us.'

Ode on the Intimations of Immortality

'This was composed during my residence at Town-End, Grasmere; two years at least passed between the writing of the four first stanzas and the remaining part. . . . Nothing was more difficult for me in childhood than to admit the notion of death as a state applicable to my own being. . . . But it was not so much from feelings of animal vivacity that my difficulty came as from a sense of the indomitableness of the spirit within me. I used to brood over the stories of Enoch and Elijah, and almost to persuade myself that, whatever might become of others, I should be translated, in something of the same way, to heaven. With a feeling congenial to this, I was often unable to think of external things as having external existence, and I communed with all that I saw as something not apart from, but inherent in, my own immaterial nature. Many times while going to school have I grasped at a wall or tree to recall myself from this abyss of idealism to the reality.'

'Surprised by joy . . .'

'This was in fact suggested by my daughter Catharine, long after her death'.
Catharine Wordsworth died on June 4, 1812.

Extempore Effusion upon the Death of James Hogg

Sir Walter Scott died 1832; Coleridge 1834; Charles Lamb 1834; Crabbe 1832; Felicia Hemans 1835.

From the Diary of the Rev. Francis Kilvert

'Miss Hutchinson (the poet's niece) said that once when she was staying at the Wordsworths' the poet was much affected by reading in the newspaper the death of Hogg, the Ettrick Shepherd. Half an hour afterwards he came into the room where the ladies were sitting and asked Miss Hutchinson to write down some lines which he had just composed.'

From Wordsworth's The Waggoner

> Nor is it I who play the part,
> But a shy spirit in my heart,
> That comes and goes—will sometimes leap
> From hiding places ten years deep;
> Or haunts me with familiar face,
> Returning, like a ghost unlaid,
> Until the debt I owe be paid.

THE ENGLISH POETS—A MAJOR RECORDING ENTERPRISE

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and his orchestra

SIDE A

AUGUST 29, 1931
MEAN MUSIC
CHINA BOY
RED HEADED BABY
WAITIN' FOR THE MOON
NOVEMBER 13, 1931
FREDDY THE FRESHMAN
NOW'S THE TIME TO FALL IN LOVE
APRIL 7, 1932
CHARLIE THE CHISLER
HE'S IN THE JAIL HOUSE NOW

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SIDE B

DECEMBER 18, 1927
YOU'RE FOOLIN' YOURSELF
JANUARY 22, 1932
BLUE DANUBE BLUES
JANUARY 25, 1932
ALEXANDER'S RAGTIME BAND
GLORY
APRIL 7, 1932
MY EXTRAORDINARY GAL
WHEN NOBODY ELSE IS AROUND
JANUARY 22, 1932
FATE INTRODUCED ME TO YOU

SIDE C

MAY 5, 1932
JAM MAN
AUGUST 4, 1932
JAZZ RONDO
MAY 5, 1932
CRAZY PEOPLE
WHO, BESIDES ME SITS BESIDE YOU
SAM
SING, IT'S GOOD FOR YOU
MARCH 10, 1932
SAILIN' ON THE ROBERT E. LEE
THE SUN'S IN MY HEART

SIDE D

AUGUST 4, 1932
IN A LITTLE BLUE CANOE
OCTOBER 23, 1931
A HOT DOG, A BLANKET, AND YOU!
WHAT ARE YOU THINKING ABOUT BABY?
YOU'VE GOT TO SELL IT.
DECEMBER 18, 1931
BUSINESS IN "F"
CORN FED GAL
I WOULDN'T CHANGE YOU FOR THE WORLD.

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SED DE ORO (Cortesía Sonolux)
(Luis Herrera)
TONY DEL MAR

POBRE GAVIOTA
(Rafael Hernández)
GRUPO VICTORIA

DESDICHADAMENTE
(Rafael Hernández)
MARIA LUISA LANDIN

POQUITA FE
(Bobby Capó)
LOS TRES REYES

DESVELO DE AMOR
(Rafael Hernández)
CARMELA Y RAFAEL

LADO 2

INFORTUNIO (Cortesía Sonolux)
(Don Fabián)
LEO MARINI

A QUIEN
(Indalecio Ramírez)
PEDRO VARGAS

PARECE QUE FUE AYER
(Armando Manzanero)
ARMANDO MANZANERO

ME ODIO
(Roberto Cantoral)
LOS TRES DIAMANTES

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"Great Day"

SIDE ONE

1. "I Made A Vow" - Rose Neale - 2:46
(B. Dorsey) East Jackson Pub. BMI

2. "Going Where Jesus Is" - Naddie Conedy - 2:11
(B. Dorsey) East Jackson Pub. BMI

3. "It's In My Heart" - Billy Dorsey/Rose Neale - 3:03
(J. Bennett) East Jackson Pub. BMI

4. "Hear My Prayer" - Doris Hemphill - 3:34
(B. Dorsey) East Jackson Pub. BMI

5. "Praise God" - Billy Dorsey - 1:41
(J. Bennett) East Jackson Publ. BMI

MUSICIANS:
Keyboards: Billy Dorsey, Hampton Carlton, Leon Lemons, Ishmeal Combs, Charles Barnett
Guitar: Eddie (Spanky) Alfred, Lester Lands
Bass: Dwight Gordon, Harold Hinds, (Thanks to Kenna Hawkins)
Drums: Keith Nelson, Bubble Perkins
Percussions: Bruce Daniels

Group Members:
Rose Neale, Mgr.
Doris Hemphill, Bkg. Mgr.
Naddie Conedy
Rosie Oliver
Jessie Davis
Cathy Davis
Billy Dorsey

Graphic Design: Mark Bridges

Management-Bookings:
Rose Neale, Manager
2622 S. Cloverdale Ave., No. 1
Los Angeles, CA 90016
213-934-5439
Doris Hemphill, Bkg. Mgr.
15744 Haskins Ave.
Compton, CA 90220
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James Bennett
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This album is dedicated in memory of the late Mr. Johnny Martin of The Mighty Clouds of Joy of Los Angeles, CA.

Thanks to Mr. Harvey Watkins, Jr. and Mr. Henry Wesley for introducing us to Mr. James Bennett of J&B Records of Jackson, MS.

SIDE TWO

1. "Guide Me" - Rosie Oliver - 3:04
(J. Bennett) East Jackson Pub. BMI

2. "All My Burdens" - Rose Neale - 2:34
(Leon Lemons) East Jackson Pub. BMI

3. "I Believe" - Naddie Conedy - 3:06
(J. Bennett) East Jackson Pub. BMI

4. "Great Day" - Doris Hemphill - 2:45
(J. Bennett) East Jackson Pub. BMI

5. "He's Alright" - Rosie Oliver - 3:09
(J. Bennett) East Jackson Publ. BMI

L.A. Gospel Jewels on fire for the Lord."
J&B

J&B RECORDS

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The Los Angeles Gospel Jewels have delivered God's word in song for the past 12 years. They have astounded their audiences with their spirit- filled renditions of gospel music. This dynamic group has appeared with many of the nation's top gospel artists such as Grammy Award winners Al Green, Rev. James Cleveland, Shirley Caesar and the Mighty Clouds of Joy to name a few. The Jewels are acclaimed as one of the best up-and-coming female gospel groups in the world today. In 1983 the Jewels were the recipients of the Musical Ministry Award at the First Gospel Academy Awards. They appeared at Magic Mountain for the ABC Employees Association's Annual Picnic. In 1985, the Jewels were presented an award from the Gospel Academy (sponsored by the Los Angeles Workshop Chapter, Rev. James Cleveland, President) as Best Traditional Gospel Singers of the Western Region.

The Jewels have dedicated their lives to God. As part of their ministry, they have taken a special interest in those who are incarcerated. They have traveled throughout the state of California to several of the correctional institutions singing to those who are desolate, helping them to re-establish their faith in God. The Jewels have deployed themselves in the "Army of the Lord" and they will not turn back. Traveling extensively throughout the United States, they have not relented in their quest to win souls for Christ.

The Jewels are adamant in their belief that only what you do for Christ will last, and that all things are possible through Jesus Christ who strengthens them. The Jewels recent recording is indicative of their testimonies with selections such as: "Good News", "I Believe", "The Man's Alright" and "Great Day". It is without a doubt that their sincere dedication will carry them far, and the mere fact that the group is endowed with talent extraordinaire is evident of the success they will achieve.

The Jewels are: Naddie Conedy, Cathy Davis, Jessie Davis, Doris Hemphill, Rose Neale, Rosie Oliver, Sam Greene and Melvin Shepard are the musicians. Also Mr. Billy Dorsey.

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LA PASTORCITA *
(Luis Alba)
QUE REGRESE **
(Eduardo Beltrán)
VERSOS Y SOBRENOMBRES ***
(Roque Saballeth)
LAGRIMAS DEL ALMA *
(Mariano Valencia)
PERDIDO Y BORRACHO **
(Angel Aníbal Rosado)
COCODRILO ***
(Lisandro Meza)
ADIOS AMOR ADIOS,PERO ADIOS !!! *
(Edilberto Cuesta)
MUJER FUGITIVA **
(Manuel Mantilla)
PASTOR LOPEZ/LIC. DISQUERA UNIDAS – VENEZUELA**

LADO B

TODO O NADA ***
(Leonidas Plaza)
ESTE AMARGO AMOR *
(Augusto Loyola)
LA CONOCI UN DOMINGO **
(Mario Cavagnaro)
RIO SUCUY ***
(Lisandro Meza)
DE CANTINA EN CANTINA *
(Juán Chávez Salazar)
LA BRUJA **
(José Huber Ríos - Justo P. Quintero)
MARTHA LA REINA ***
(Rafael Mejía)
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EL EXITOSO



PASTOR LOPEZ

Y SU COMBO



EL EXITOSO

PASTOR LOPEZ

Y SU COMBO

MUJERCITA BUENA — **Paseaito**
(Edilberto Cuestas)
3:50

MI NOSTALGIA — **Merengue**
(Ad. F. Contreras)
2:45

ADIOS AMOR, ADIOS — **Cumbia**
(Edilberto Cuestas)
2:46

SOLO POR TI — **Porro son**
(Guillermo González)
Edimúsica
3:03

RECORDANDOTE — **Paseo**
(Emiro Val)
Canta: Tonald Gutiérrez
3:17

PECADORA — **Paseaito**
(Luis Alba)
3:43

L L O R A S — **Cumbia**
(Edilberto Cuestas)
3:01

POR TU CULPA — **Porro**
(O. Ayala)
3:45

TUS OJOS, TU BOCA — **Guarachita**
(I. P. López)
3:04

LA DESPEDIDA (Mi Maye) — **Merengue**
(Rafael Escalona)
2:25

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WHEN THE ROLL IS CALLED UP YONDER

TINY

SIDE TWO

LITTLE GARDEN OF LOVE

BRIGHTEN THE CORNER

MANY JOYS AND THRILLS AGO

THE OLD ACCOUNT WAS SETTLED LONG AGO

COME BACK HOME

PR

LPS 3090
STEREO

SIDE ONE

THE SHOES THAT JESUS WORE
(Frank Myers - Bob McKee - Don Williams) BMI (2:49)

LOVE ISN'T LOVE (TILL YOU GIVE IT AWAY)
(Bobby Fischer - Ricci Mareno) ASCAP (2:42)

GOD WILL
(Marijohn Wilkin - John D. Loudermilk) BMI (2:42)

WHEN THE ROLL IS CALLED UP YONDER
(James M. Black) P.D. (2:02)

TINY
(Dottie Rambo) BMI (4:09)

SIDE TWO

LITTLE GARDEN OF LOVE
(David Ingles) BMI (3:03)

BRIGHTEN THE CORNER
(Charles Gabriel - Ina D. Ogdon) ASCAP (1:35)

MANY JOYS AND THRILLS AGO
(Henry Slaughter) SESAC (2:53)

THE OLD ACCOUNT WAS SETTLED LONG AGO
(F. M. Graham) P.D. (2:03)

COME BACK HOME
(Bobby Goldsboro) BMI (4:12)

Arranged and Produced by Don Marsh

Recorded in 8-Track Stereo at JACK CLEMENT RECORDING STUDIOS, Nashville.

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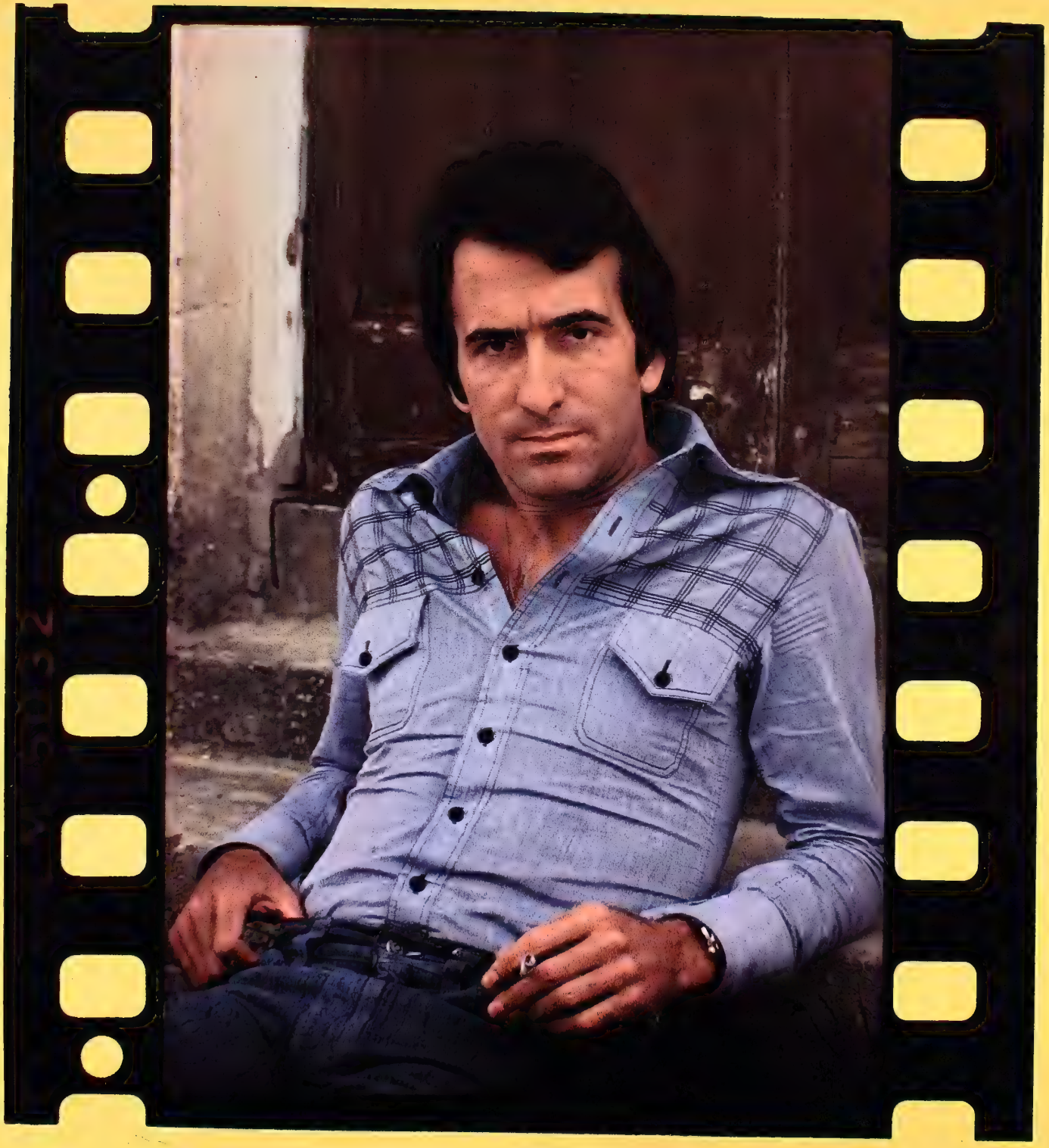
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PHILIPS

Lado 1:

1) EL [illegible]
2) [illegible]
3) [illegible]
4) [illegible]
5) [illegible]
6) [illegible]
7) [illegible]
8) [illegible]
9) CUESTA [illegible]
10) [illegible]
11) [illegible]
12) SUR (H. [illegible])
13) A MEDIA [illegible] (C. Lenzi)
14) CRIST[illegible]
15) VID[illegible]
16) MADRES[illegible] (L. C. Amadori)
17) MARIA (C. G[illegible])
18) DONDE E[illegible]
19) NADA (H[illegible])
20) LEJANA TIERRA MIA (Gardel - Le Pera)

Lado 2:

1) CUARTITO AZUL (M. B[illegible]stella - M. Mores)
2) FUMANDO ESPERO (F. Garzo - J. Mazaira)
3) SUS OJOS SE CERRARON (Gardel - Le Pera)
4) LOS MAREADOS (J. C. Cobián - E. Cadícamo)
5) TOMO Y OBLIGO (Gardel - M. Romero)
6) LA CALESITA (C. Castillo - M. Mores)
7) MALENA (H. Manzi - L. Demaré)
8) [illegible]
9) [illegible]
10) [illegible]
11) [illegible]

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1. **FRIVOLIDAD** - Mario Rios - PEPE AGUIRRE
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3. **LA BRISA** - Juan Canaro - Caruso
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1. Rossini's "William Tell Overture" *The Vienna Amusement Orchestra - Conductor Josef Leo Gruber*	*E 2022*
2. Mozart's "Symphony No. 35 D-Major (Haffner)" *Bamberger Philharmonie - Conductor Hans Swarowsky*	*E 2012*
3. Beethoven's "Symphony No. 5 g-minor Op. 67" *Orchestra of the Vienna Peoples Opera - Conductor Eduard Lindenberg*	*E 2017*
4. Vivaldi's "The Four Seasons" *Domicile Salisburgo - Conductor Alexander Pitamic*	*E 2003*
5. Grieg's "Peer Gynt Suite No. 1 and 2" *Bamberger Philharmonie - Conductor Hans Swarowsky*	*E 2027*
6. Mahler's "Symphony No. 1 D-Major" *Bamberger Philharmonie - Conductor Hans Swarowsky*	*E 2051*
7. Strauss' "The Gypsy Baron Overture" *The Great Vienna Johann Strauss Orchestra - Conductor Carl Mihalsky*	*E 2032*
8. Dvorak's "Slavic Dances No. 1, 2, 3, and 4 Op. 46" *Bamberger Philharmonie - Conductor Hans Swarowsky*	*E 2038*

Excerpts From:

SIDE B	*CATALOGUE NO.*
1. Bach's "Concerto for Three Harpsichords d-minor" *Camerata Romana - Conductor Eugen Duvier - Soloist Edelgard Walch*	*E 2006*
2. Grieg's "Peer Gynt Suite No. 1 and 2" *Bamberger Philharmonie - Conductor Hans Swarowsky*	*E 2027*
3. Rossini's "The Thieving Magpie" *The Vienna Amusement Orchestra - Conductor Josef Leo Gruber*	*E 2022*
4. Brahms' "Hungarian Dances No. 1, 3, 5, 6, 7 and 10" *Orchestra of the Vienna Peoples Opera - Conductor Eduard Lindenberg*	*E 2038*
5. Smetana's "Cyclus "My Country" Part 1" *Bamberger Philharmonie - Conductor Hans Swarowsky*	*E 2044*
6. Bizet's "Carmen Suite No. 1 and 2" *Norddeutsche Philharmonie - Conductor Hans Swarowsky*	*E 2035*
7. Tchaikovsky's "Symphony No. 6 A-Flat minor (Pathetique) Op. 74" *Bamberger Philharmonie - Conductor Hans Swarowsky*	*E 2070*
8. Mendelssohn-Bartholdy's "A Mid Summer Night's Dream Op. 61" *Bamberger Philharmonie - Conductor Henry Adolph*	*E 2050*

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CADA DIA TE EXTRAÑO MAS
DE SEIS A SIETE
FRUTA AMARGA
SEIS DIAS
TRENZAS



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Y Su Orquesta Típica

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MARION
LA VI LLEGAR
TRENZAS
LLUVIA DE ABRIL
LOS DESPOJOS

LADO 2

FRUTA AMARGA
SEIS DIAS
MAÑANA IRE TEMPRANO
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JACK POT OF MEDLEY HITS VOL.I.



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JACK POT OF MEDLEY HITS VOL.I.

SIDE A.

1. **RED RED WINE MEDLEY:** R.Z. Jackson
2. **LOVE ANOTHER LOVE:** Leroy Brown
3. **SHOW ME THE WAY:** Stevie Harris
4. **GOT TO COME BACK:** Jackie Robinson
5. **JOHN JONES:** Tracy King

SIDE B.

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2. **BE STILL:** Winston Groovy
3. **JACK POT MEDLEY:** Pioneers
4. **PLEASE LET ME GO:** Winston Groovy

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Béla Bartók

Violinkonzert

Yehudi Menuhin

Philharmonia Orchestra London

Wilhelm Furtwängler

Béla Bartók

1881 – 1945

Seite 1

Konzert für Violine und Orchester Nr. 2
Allegro non troppo

Seite 2

Andante tranquillo
Allegro molto

YEHUDI MENUHIN,
Violine
PHILHARMONIA ORCHESTRA LONDON
Dirigent
WILHELM FURTWÄNGLER

Aufn.-Dat.: 12.–13. September 1953
Kat.-Nr.: E 90070
Matr.-Nr.: 2XEA 412/13

Produzent
Lawrence Collingwood
Tonmeister
Christopher Parker

Wenn in unseren Tagen vom Ende Mozarts gesprochen wird, so hat man sich allenthalben daran gewöhnt, über den lautlos in die schweigende Anonymität einmündenden letzten Weg des Meisters den Kopf zu schütteln. Wie war es möglich, wie konnte es möglich sein – Mozart, der strahlende Genius, erhielt ein jämmerliches Armenbegräbnis; berühmt ist das Bild, wo dem Leichenzuge ein kläffender Hund folgte. Aber, so tröstet man sich, das war ja schließlich 1791 . . . Doch auch unsere vermeindlich so aufgeklärte Zeit verfährt nicht anders. Am 26. 9. 1945 verstarb Ungarns größter Komponist der Gegenwart, Béla Bartók; er starb nicht nur fern seiner Heimat, sondern auch so bitterarm, daß die amerikanische Urheberrechtsgesellschaft, die A.S.C.A.P., die Beerdigung bezahlen mußte. 1791? 1945! Man darf nicht vergessen, daß dieser Komponist nahezu schlagartig nach seinem Tode berühmt wurde; makabre Ironie, die sich an einem Künstler vollzog, dessen ganzes Leben sich nicht nur durch leidenschaftliche Glut eines schöpferischen Genies auszeichnete, sondern auch durch eine nahezu totale Mißachtung seines Werkes. Bartók hat zu Lebzeiten nur von Arbeit und Hoffnungen existiert; lediglich eine kleine Gemeinde treuer Anhänger war ihm in Jahren bitterster Mißverständnisse geistig-moralische Stütze. Dabei war Bartók, was man jedoch geflissentlich zunächst übersah, alles andere als „nur" ein bedeutender Komponist. Vielmehr ist Bartók geradezu atypisch für eine Zeit, die dem Spezialisten Kränze flicht. In der Dreierbegabung von Komponist, Pianist und Musikologe (nämlich als Musikethnologe) stellte er eine archaische Klassizität der in einer Persönlichkeit harmonisierten Talentbündelung dar. Bartók hatte wie kaum einer seiner Kollegen, sich einen unbestechlichen Blick für die aesthetischen Tiefenschichten des menschlichen Geistes erworben; er hat in seltener Verbindung von intellektueller Ekstatik und dialektischer Geschliffenheit bei höchster musikantischer Sensibilität Werke geschaffen, die ihn aus der à la Liszt aufgeputzten Zigeunernoblesse seiner Rhapsodie op. 1 bis in die einsame, delikat-spröde, affektiv-weise Distanz des 3. Klavierkonzertes gebracht hatte, wobei als Zwischenstationen so faszinierende Klangmonstren wie der eruptive „Wunderbare Mandarin" oder das auf Beethovens späte, abstrakte Organisationsformen des Materials zurückweisende 5. Streichquartett zu betrachten sind. Über der aetherisch-aesthetisierenden Persönlichkeit des Komponisten vergaß man oft den vitalen Artisten; über dem philologisch exakt hantierenden Ethnologen den Meister zwischen West und Ost; über dem Pianisten den Schriftsteller und schreibenden Forscher: über dem in USA mit Preisen bedachten Künstler den sozial zerbrechlichen Mann. – Zu Bartóks bedeutendsten Werken gehört sein Violinkonzert, das zwischen August 1937 und dem 31. Dezember 1938 entstand. Ähnlich wie Brahms' einziges Violinkonzert, hat auch Bartóks Werk seine definitive Gestalt erst durch die tätige Mithilfe eines Geigers gefunden: bei Brahms war es Joseph Joachim, bei Bartók der Solist der Uraufführung, Zoltán Székely. Székely, der als Schüler von Hubay und Kodály mit instrumentalen und strengen kompositorischen Praktiken vertraut gemacht worden war, hat u. a. auch die „Rumänischen Tänze" von Bartók für Violine und Klavier bearbeitet; und Székely war es auch, der dem Pianisten Bartók Hinweise auf violingerechte Gestaltung dieses Violinkonzertes geben konnte. Im März 1939 trafen sich beide nochmals, um in Klausur das sperrige, virtuos-antivirtuose Stück durchzuarbeiten. Bei der Abfassung des Konzertes kam Bartók jedoch zustatten, daß er bereits in mehreren voraufgegangenen Werken Erfahrungen in den Verwendungsmöglichkeiten der Geige gesammelt hatte: so in den beiden Sonaten für Violine und Klavier (1921 und 1922), in den beiden Rhapsodien für Violine und Klavier bzw. Orchester (1928) und schließlich in der Sammlung der 44 Duos für zwei Violinen (1931). Nach dem Violinkonzert beschäftigte sich Bartók nur noch zweimal mit der Geige: in den „Kontrasten" für Violine, Klarinette und Klavier (1938–1942) und in der Solosonate aus dem Todesjahr 1945. Das Violinkonzert vereinigt mit Ausnahme der Elemente der Bartókschen Frühzeit alle Metaphern seiner Vorstellungswelt; von nahezu reihenhaften Praktiken bis zu den tonal-kapriziösen Tanzeinschüben des Finales, von dem beinahe „mahlerischen" Beginn des Mittelsatzes und den einsam zu zilesierenden Kadenzelementen des Soloinstrumentes, dem an perkussiven Material nicht sparenden Finale und romantisch-kantablen Abschnitten im gleichen Satz. Der erste Satz ist in freier Sonatenhauptsatzform gehalten; der zweite ist ein in sechs Variationen kunstvoll ausgeschmückter frei geformter Abschnitt, und das Final-Rondo schließlich ist keinesfalls ein heiterbeschwingter Kehraus, sondern gleichsam die Ableitung des ersten Satzes, problemvoll und spröde, von folkloristischen Anklängen und dialektischen, nur mit der Partitur nachvollziehbaren spekulativ-kombinatorischen Floskeln. Wie kühn das Werk ist, folgt auch aus der Tatsache, daß sich Bartók frei und ungezwungen, beginnend beim zweiten Thema des Kopfsatzes, der Zwölftontechnik bedient, wohl wissend, daß seine Aesthetik eine strenge, ausschließlich auf ihr beruhende Gesamtkomposition nicht vertragen konnte. So gleicht Bartók in seinem Violinkonzert auf subtilste Weise Tradition und Innovation aus. – Yehudi Menuhin hat einmal über Bartók so geurteilt: „Es gibt, glaube ich, keinen anderen Komponisten in unserem Jahrhundert, der es wie Bartók vermag, eine Reihe von Tönen auszuspinnen, so daß sie schweben und uns in einen zeitlosen Raum tragen – Melodie im wirklichen Sinne des Wortes."

Knut Franke

When we come to think of Mozart's miserable end we are wont to shake our heads in bewilderment over the undignified way in which the master had to go on his last journey, passing into silent anonymity almost unnoticed, virtually forsaken of God and man. How could this happen, how was it possible! – Mozart, the shining genius, receiving the cheapest possible funeral available, buried in an unmarked common grave! There is that famous picture showing the hearse followed by a little yapping cur. However, we usually console ourselves with the thought that this was, after all, long ago, in 1791 . . . Yet our own age, supposedly so much more enlightened, isn't much better. When Hungary's greatest composer, Béla Bartók, died on September 26, 1945, far away from his native country, he was stricken with abject poverty, so that the American copyright society ASCAP had to pay for his funeral. 1791? 1945! One should not forget that this composer became famous practically overnight as soon as he had died. This is a macabre irony crowning the career of a composer whose whole life had been determined not only by the passionate fervour of the creative genius, but also by the almost total disregard shown toward his work by the public. Bartók, in his lifetime, had subsisted merely on hard work and good hopes for the future, surrounded by a small circle of faithful friends who encouraged him and gave him moral support in the years of bitter anonymity. And yet at the same time (although this was at first studiously not taken notice of) Bartók was not "only" a great composer. In a way he was downright atypical of an age that pays homage to the specialist. Being highly gifted both as a composer, as a pianist, and as a musicologist (i.e. music-ethnologist), he rather represented the archaic classical ideal of the multi-sided person of genius. Combining intellectual ecstaticism and dialectic precision with supreme musical sensitiveness, he created works which led him from the Liszt-inspired gipsy glamour of his Rhapsody Op. 1 to the solitary, delicately austere aloofness of the Piano Concerto No. 3, the transitional stages being marked by such fascinating tone-monsters as the eruptive "Miraculous Mandarin" or the String Quartet No. 5 which is harking back to Beethoven's late style. People tended to overlook the dynamic artist beside the sensitive and reserved personality of the composer, the ethnologist working with scrupulous philological precision beside the master between the two hemispheres, the writer and publishing musicologist beside the pianist, his insecure social position beside the honours conferred on him in the U.S.A.
One of Bartók's most important works is the Violin Concerto which was composed between August, 1937, and December 31, 1938. Similar to Brahm's Violin Concerto, Bartók's composition likewise was not completed without the active assistance and counsel of a violinist. In Brahms's case it was Joseph Joachim, in Bartók's it was the soloist of the first performance, Zoltán Székely, a pupil of Hubay and Kodály, by whom Bartók's Rumanian Dances had been arranged for violin and piano earlier. It was from Székely that Bartók the pianist sought and get technical advice on the concerto. In March 1939, they met once more to go through the cross-grained, anti-virtuosic virtuoso piece again. As to Bartók himself, he cannot, of course, be said to have been totally unfamiliar with the violin, having gathered experience of the instrument in such earlier works as the two sonatas for violin and piano (1921/22), the two rhapsodies for violin and piano or orchestra (1928) and the collection of forty-four duets for two violins (1931). After the Concerto he returned to the violin twice: in the Contrasts for violin, clarinet and piano (1938/42) and in the Solo Sonata completed in 1945, the year of his death. The Violin Concerto is a work illustrating a happy fusion of all that is characteristic of Bartók's late style: there appear virtual twelve-note sections as well as capricious tonal dance episodes in the last movement, almost „Mahleresque" passages at the beginning of the middle movement, and percussive elements as well as lyrical Romantic sections in the Finale. The first movement is in free sonata form, the second consists of six ingeniously elaborated variations, whereas the last movement in rondo form is not at all a boisterous, merry finale, but rather a kind of derivative of the first movement, troubled and coy, full of folkloristic allusions and complicated phrases to be followed by the listener only with a score at his elbow. The boldness of the writing is also evident from the fact that Bartók, starting from the second subject of the first movement, employs the twelve-note technique, being well aware at the same time, that an overall structure, based exclusively on his technique, was incompatible with his own style. Bartók's concerto thus is a subtle fusion of tradition and innovation.

Translated by J. Dohm

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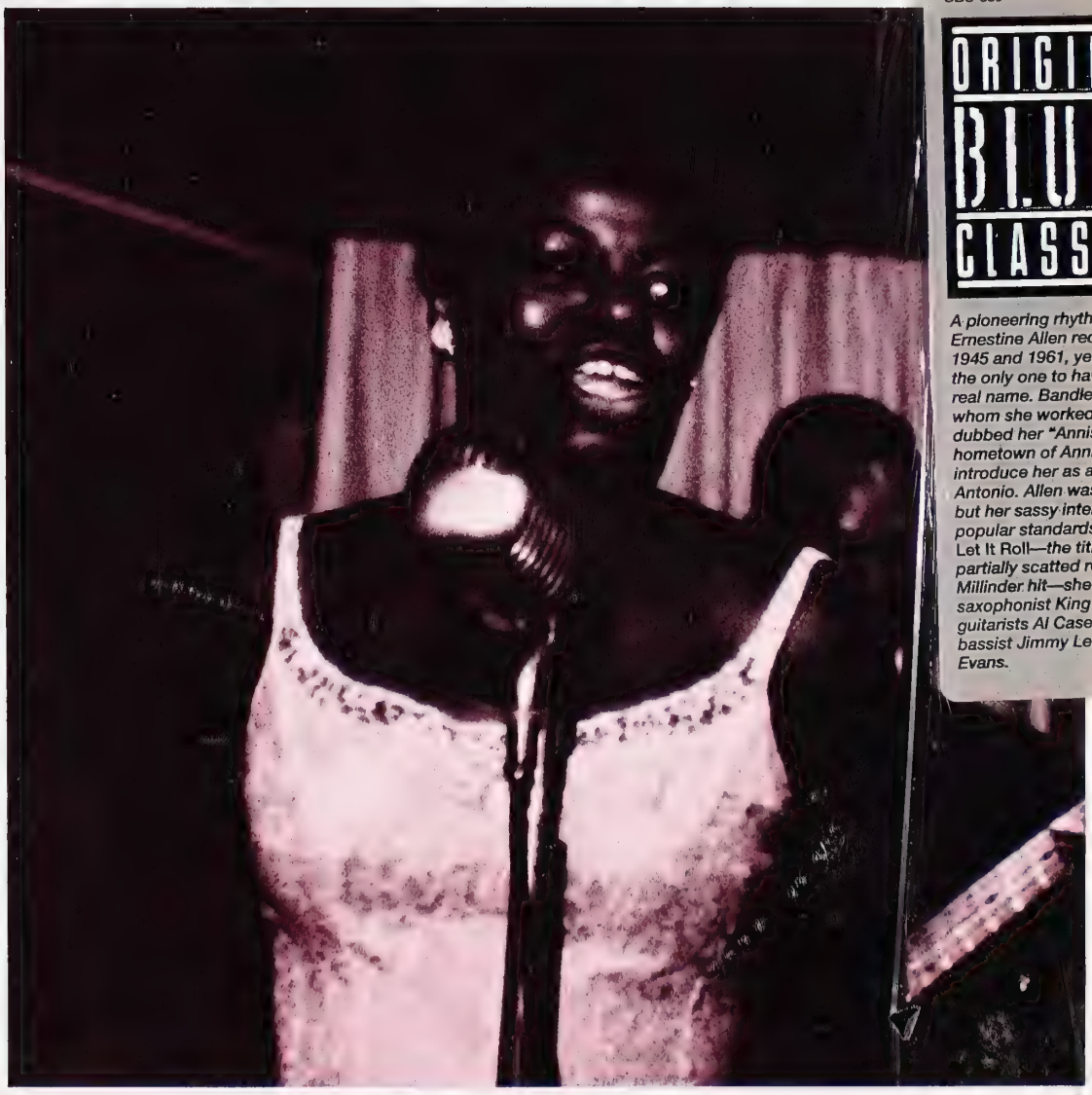
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TRU 15004

THE TRUE SOUND
TRU-SOUND
OF HIGH FIDELITY

• LET IT ROLL •
Ernestine Allen



DESIGN PHOTO: DON SCHLITTEN

OBC-539

ORIGINAL B.L.U.E.S CLASSICS®

ERNESTINE ALLEN WITH KING CURTIS
Let It Roll
TRU-SOUND 15004

A pioneering rhythm and blues vocal stylist, Ernestine Allen recorded prolifically between 1945 and 1961, yet this, her final session, was the only one to have been issued under her real name. Bandleader Lucky Millinder, for whom she worked from 1945 till 1954, dubbed her "Annisteen Allen" (after his hometown of Anniston, Alabama) and used to introduce her as a "red-hot tamale" from San Antonio. Allen was, in fact, from Toledo, Ohio, but her sassy interpretations of blues and popular standards were indeed red-hot. For Let It Roll*—the title tune being an extended, partially scatted reprise of her famous Millinder hit—she was ably assisted by saxophonist King Curtis, pianist Paul Griffin, guitarists Al Casey and Chauncey Westbrook, bassist Jimmy Lewis, and drummer Belton Evans.*

OBC-539 (TRU-15004)

THE TRUE SOUND
TRU-SOUND
OF HIGH FIDELITY

LET IT ROLL / ERNESTINE ALLEN
WITH
KING CURTIS

Side A	Time
1. LET IT ROLL	7:00
2. I WANT A LITTLE BOY	4:10
3. LULLABY OF BROADWAY	2:35
4. MEAN AND EVIL	3:20
Side B	
1. LOVE FOR SALE	2:55
2. MISS ALLEN'S BLUES	5:30
3. BAUBLES, BANGLES AND BEADS	2:45
4. THE MAN I LOVE	3:17
5. TEA FOR TWO	3:08

In the decade or so after World War II, when much of the nation's popular music was being played for listening and dancing by big bands, the name, Ernestine (sometimes misspelled and mispronounced, Anisteen) Allen, was on a million lips. Her resonant, full-throated contralto was heard by more millions of ears.

It was before the rock 'n' roll era, when listeners were favorably inclined toward voices and moods and melodies, not just a beat. Of all of the big bands of the 1940s and 1950s. *Lucky Millinder* had one of the best. Among the sidemen with him, at various times, were Dizzy Gillespie and Sandy Williamson on trumpets, Bill Doggett and Ellis Larkin on piano and George Duvivier on bass.

The girl vocalist from 1947 to 1954, a period which covered the high points in Lucky's career, was Ernestine Allen. She had joined him — on the recommendation of Louis Jordan, incidentally — as a fresh-faced and talented youngster just out of high school in Champaign, Ill. She had moved there from her hometown, Toledo, Ohio.

Over the next half-dozen years Lucky and company, with Ernestine on the vocals, created many big long-lasting hits in those golden days of the big bands. Among them: *I'll Never Be Free, Waiting Just For You* and *Let It Roll.*

But the big band business collapsed and died of an ailment called "lack of bookings" in the mid-1950s. Lucky was one of the earliest victims. The age of the small combo had arrived. Lucky gave up his band and many of his musicians spread themselves out among smaller, tighter rhythm and blues and jazz groups. It was an economic necessity.

Ernestine, however, had built a family — two cute little girls — during her years with Millinder. She quit the road, settled down in a Manhattan apartment and took a nine-to-five job in the bookkeeping department of one of New York's biggest hospitals.

"It had to be," Ernestine said. "There wasn't much market for band singers and I had a responsibility to my two daughters." Occasionally, during the intervening years, she did nightclub engagements in and around New York, "when," as she put it, "a date didn't interfere with my duties at home or my job."

This album is a result of one of Ernestine's weekend dates. She sat in for songs one evening with *King Curtis* at the Baby Grand Cafe in Brooklyn. While nursing coffee and kicking ideas around between sets, King suggested that she record some of her favorites. He later took the matter up with Prestige and this session was arranged at Rudy Van Gelder's sound studios in Englewood Cliffs, N. J.

It is quite appropriate that this package of Ernestine's best has the title, *Let It Roll.* The tune was one of her biggest hits as Lucky Millinder's vocalist. He'd written it for Ernestine and she introduced it. She is still closely identified with "Roll." Miss Allen recorded the song with Lucky in 1949, and it led the R and B popularity charts for many weeks. "I've sung it," she recalled with a smile, "maybe a thousand times. I still love the mood and the rhythm. They say something, something I feel."

Ernestine recaptures that old flair and that old feeling in this album. One of her most lingering regrets, she said, was that as a band singer the leader usually dictated the selection of songs. "Here, for the first time, I am singing the music I want to sing."

It was a rewarding experience for everyone concerned. Backed by King Curtis' familiar sax and a rhythm section with which she feels real rapport, Ernestine takes off on these musical excursions with tingling excitement.

In *Let It Roll,* the lead tune on Side A, she establishes the theme of this album. She trades riffs with King and his sax in the opening few bars, then takes off on a rhythmical ride of her own. Ernestine clearly demonstrates the strong influences of *Ella Fitzgerald,* especially Ella's technique of using the voice as an instrument. Ernestine simulates the driving, insistent improvisations of the horn; even the lower register tones of the bass.

Ernestine described *Mean And Evil,* which closes Side A, as "old cornbread blues." She explained: "It's the nasty blues and it means just what it says." A soulful guitar provides the background for her you-done-me-dirty lament.

"I'm so mean and evil," Ernestine sings, "even rain don't fall on me."

Miss Allen gets Side B going with a lively, up-tempo treatment of *Love For Sale.* This torch standard, often heard in the half-light of smoky nightclubs, is presented with shades of the blues. Ernestine's interpretation is earthy and open. One immediately gets her message. A listener will note in this tune, that the guitarist delivers a beat which is strikingly similar to that of the bongo drums.

If any one tune — other than Let It Roll — stands out in this album it is *Miss Allen's Blues.* She has special regard for it. "It's a long, lonesome night," Ernestine sings, mournfully, "when you got to spend it all alone." The lady has known nights like this. One can sense the blues and the sorrows she has lived. The tune is her own and it reflects many of the people she has known and experiences she has been through.

Baubles, Bangles and Beads is a Broadway show tune, one of the great hits from The King And I. In the second chorus Ernestine is caught up in the spirit of things and you can hear her fingers snapping an occasional afterbeat with the rhythm section.

The world of rhythm and blues in which Ernestine lived and sang and traveled for so many years with Lucky Millinder is revived again in *The Man I Love.* The tempo is up and the rhythm is solid and steady. In addition to Ernestine's fine vocal shadings, there are solos by King Curtis on the alto sax and others on the guitar and piano. Ernestine comes in on the bridge after the piano's riffing and takes a half chorus. She closes in harmony with the rhythm section.

Miss Allen has fashioned a philosophy in a good many years of singing the blues. "In order to sing 'em," she said one day with a touch of a tear in her eye, "you've got to live 'em, sleep 'em; yes, and sometimes suffer 'em. Only then can you know what the blues are."

Let It Roll may very well roll up the curtain on Ernestine's long hiatus away from the blues. There are many, many listeners around who will dig what she means and respond.

Notes: DALE WRIGHT
Recording: RUDY VAN GELDER
Supervision: ESMOND EDWARDS

Recorded in Englewood Cliffs, NJ; May 30, 1961.
Remastered 1991 –Phil De Lancie (Fantasy Studios, Berkeley)
Distributed by Fantasy Inc., Tenth and Parker, Berkeley CA 94710

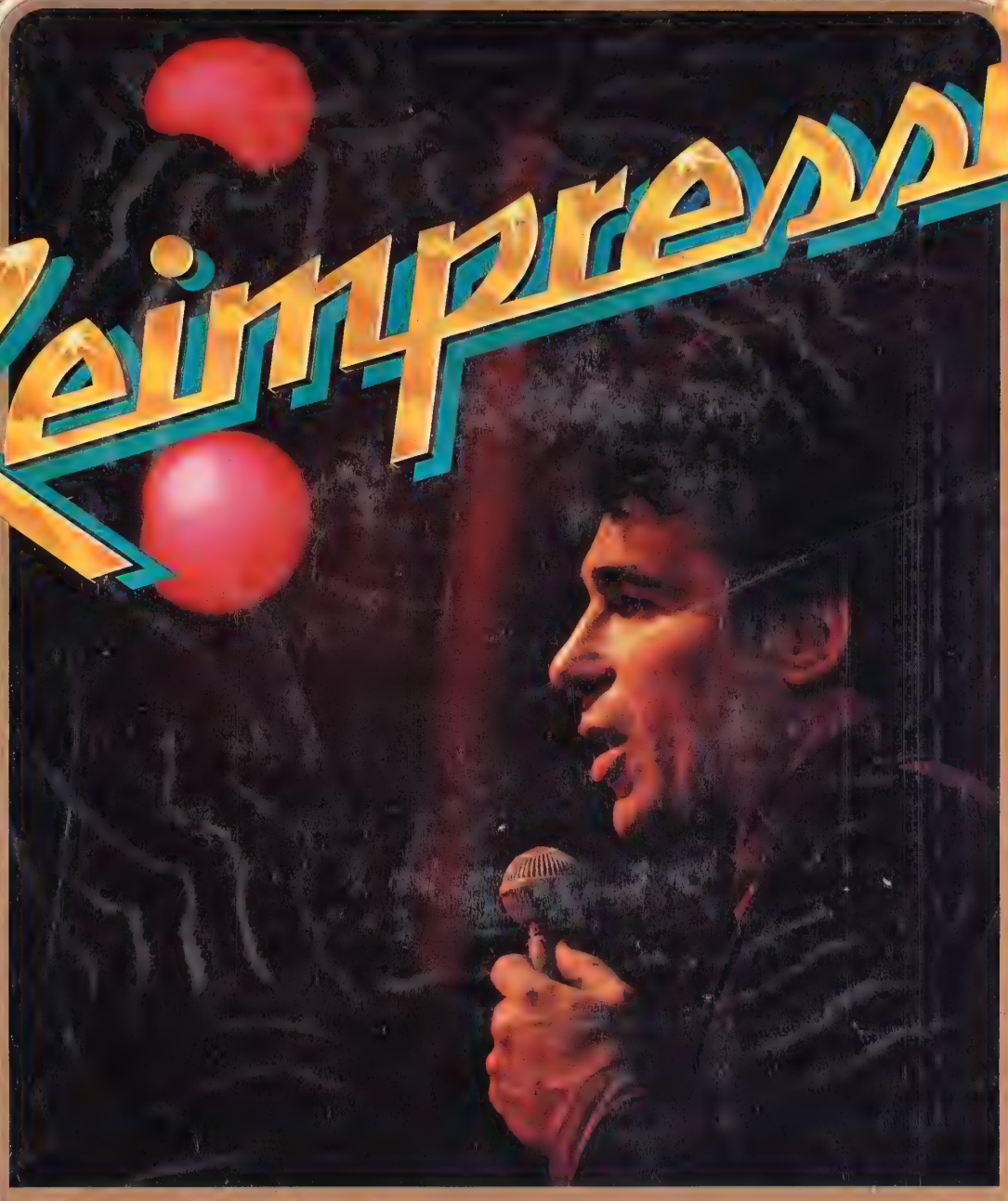
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Avec Michel Legrand et son Orchestre

2/ 1963 - CÉCILE MA FILLE
J. Datin / C. Nougaro - Ed. BAGATELLE
Avec Michel Legrand et son Orchestre

3/ 1964 - JE SUIS SOUS...
J. Datin / C. Nougaro - Ed. BAGATELLE
Avec Maurice Vander et sa Formation - Eddy Louiss à l'orgue

4/ 1965 - ARMSTRONG
Traditionnel / Arrgts. Maurice Vander / C. Nougaro - Ed. AMI
Avec Maurice Vander, orgue - René Nan, batterie - Pierre Cullaz, guitare - Roger Guérin, trompette - Michel Portal, saxo

5/ 1966 - L'AMOUR SORCIER
C. Nougaro - Ed. AMI
Avec Yvan Julien et son Orchestre

6/ 1967 - O TOULOUSE
C. Nougaro - Ed. AMI
Avec Christian Chevallier et son Orchestre

Face 2

1/ 1968 - PARIS MAI
Chant Traditionnel / Arrgts. E. Louiss / C. Nougaro
Avec M. Vander, piano - E. Louiss, orgue - L. Trussardi, basse - Daniel Humair, batterie

2/ 1969 - HOMME
E. Louiss / C. Nougaro - Ed. AMI
Orchestre Christian Chevallier

3/ 1971 - LA NEIGE
C. Nougaro et F. Dallone / C. Nougaro
Arrgts. Maurice Vander - Eddy Louiss

4/ 1973 - DANSEZ SUR MOI
Girl Talk
Neal Hefti / C. Nougaro - Ed. CHAPPELL
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Arrgts. Ricardo Vilas

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SIDE ONE

1. **The Real American Folk Song (Is a Rag)**-1918-
   Soloists: Jeanne Baxtresser and Julius Baker--flutes
   Andrew Davis--piano, Dave Young--Arco Bass (2:22)
2. **Prelude No. 2** (arr. J. Baker)-1926-
   Andrew Davis--piano, Julius Baker--flute (3:22)
3. **Someone To Watch Over Me**-1926-
   Soloists: Andrew Davis--harpsichord, Jeanne Baxtresser--flute
   Julius Baker--alto flute, Ed Bickert--guitar (4:38)
4. **Three Quarter Blues**
   Soloists: Julius Baker--flute, Doug Riley--Electric Piano
   Ed Bickert--guitar (2:53)
5. **Jazzbo Brown from "Porgy and Bess"** (arr. G. Gershwin) -1935-
   Andrew Davis--piano solo (3:08)

SIDE TWO

1. **Impromptu in 2 Keys/Promenade**
   Soloists: Andrew Davis--piano, Julius Baker--alto flute
   Doug Riley--electric piano, Jeanne Baxtresser--flute
   Marty Morell--vibraphone (3:31)
2. **Swanee**- 1919-
   Intro: original 1919 acoustic recording (Berliner Gramophone Co., Montreal, 216090-B)
   The Fred Van Eps Novelty Quartet featuring George Gershwin at the piano
   Finale: Jeanne Baxtresser and Julius Baker--picolos
   Terry Clarke & Marty Morell--Military drums (1:36)
3. **Our Love is Here to Stay - posth.** 1938-
   Soloists: Julius Baker--flute, Ed Bickert--guitar
   Doug Riley -- piano (2:50)
4. **My Man's Gone Now from "Porgy and Bess"** (arr. J. Heifetz) -1935-
   Andrew Davis--piano, Jeanne Baxtresser--flute (4:02)
5. **Fascinating Rhythm** -1924-
   Soloists: Andrew Davis--harpsichord
   Jeanne Baxtresser & Julius Baker--flutes

The Musicians:

Piano and Harpsichord–Andrew Davis
Flutes and Picolo–Jeanne Baxtresser, Julius Baker
Electric Piano–Doug Riley
Drums–Terry Clarke
Percussion–Marty Morell
Bass–Dave Young
Electric Guitar–Ed Bickert

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ANDREW DAVIS, Music Director of the Toronto Symphony since 1975, is among today's most sought-after conductors. He has appeared as guest conductor of the world's great orchestras, at such international festivals as those of Edinburgh, Flanders and Berlin, and at many leading opera houses, including the Metropolitan Opera, Paris Opera, Covent Garden and Glyndebourne. Maestro Davis is also an accomplished pianist, harpsichordist and organist. Before establishing himself as a conductor, he worked extensively in England as a keyboard player, notably in concerts and recordings with the Academy of St. Martin-in-the Fields. Despite his busy conducting schedule, Maestro Davis has remained active as a keyboard artist, both in the concert hall and on recordings.



JEANNE BAXTRESSER, appointed Principal Flutist of the New York Philharmonic in 1984, is one of the world's oustanding masters of the instrument. She previously has served as Principal Flutist of the Toronto Symphony (1978-84) and Montreal Symphony (1967-77). She has appeared as a soloist with many of the world's major orchestras and at numerous international festivals, including the Madeira Bach Festival, New York's Mostly Mozart Festival, Italy's Spoleto Festival, the Aspen Festival and the Banff Festival of the Arts. In 1982, she was invited to be one of the three judges, along with Julius Baker and Jean-Pierre Rampal, at the first International Flute Competition in Portugal.



The great flutist **JULIUS BAKER** is presently enjoying an extraordinary career as a soloist with leading orchestras and at music festivals from New York to Japan, California to Sweden. He achieved universal renown as Principal Flutist of the New York Philharmonic (1965-83). He was previously Principal Flutist of the Pittsburgh Symphony (1941-43), the CBS Symphony (1943-51) and the Chicago Symphony (1951-53), and flutist with the Bach Aria Group (1947-65). A distinguished teacher as well, he has been a member of the faculties of the Juilliard School of Music and the Curtis Institute of Music.



DOUG RILEY is like Gershwin himself, at home in each of three musical worlds--classical, pop music and jazz. He has composed classical concertos and ballets, the scores of several feature films and hundreds of radio and TV comercials. He has been the arranger and keyboards player on numerous award-winning recordings, including hit albums by Anne Murray, Ray Charles, Gordon Lightfoot, Moe Koffman, the Brecker Brothers and Bob Seeger. As a jazz pianist, he has performed as "Dr. Music" and with the Doug Riley Trio, the Boss Brass, Moe Koffman Quintet and Sonny Greenwitch Quintet. He was one of four pianists spotlighted on the 1984 CBC special, "Mr. Piano Man", along with Anton Kuerti, Oscar Peterson and John Arpin.

EXECUTIVE PRODUCER: JULIAN RICE
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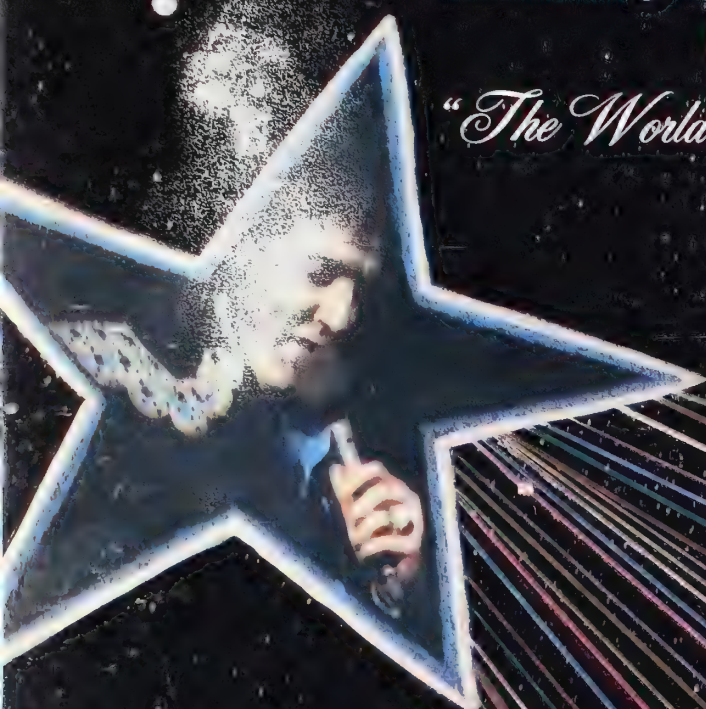
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Leon Everette

"Goodbye King Of Rock N' Roll"

(A Tribute To Elvis)

"The World's Greatest Star Has Gone Home"





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"Goodbye King Of Rock N' Roll"

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Side One:

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My Girl Josephine

Still Loving You

I Love That Woman (Like The Devil Loves Sin)

I'm Tired Of Honky Tonk Heroes

Side Two:

The World's Greatest Star Has Gone Home

I Heard You Calling His Name

Just To Know She'd Let Me Leave Her (Is Enough To Make Me Stay)

In The Midnight Hour

Put It Out Of Your Mind Babe

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JONATHAN EDWARDS



LITTLE HANDS
songs for and about children

JONATHAN EDWARDS

LITTLE HANDS

songs for and about children

SIDE ONE

1. **Winkin, Blinkin and Nod**
   (Traditional) 2:50
2. **Children, Go Where I Send Thee**
   (Traditional) 4:04
3. **My Little Girl**
   (J. Edwards) 2:14
4. **Red Light, Green Light**
   (T. Hardin, J. Edwards) 2:40
5. **Stewball**
   (Traditional) 2:53

SIDE TWO

1. **Little Hands**
   (J. Edwards) 2:55
2. **Flies in the Buttermilk**
   (J. Perry) 3:50
3. **Give Us a Song**
   (J. Edwards) 3:07
4. **Old Jim**
   (J. Edwards, based on trad.) 2:35
5. **Graceful Lullabye**
   (J. Edwards) 2:30

Traditional songs arranged by Jonathan Edwards, published by Joinatune Earthwords Pub., ASCAP/Sourwood Music, BMI. "Red Light, Green Light" published by Faithful Virtue Music Co., Inc., BMI/Joinatune Earthwords Pub., ASCAP. All other songs published by Joinatune Earthwords Pub., ASCAP.

MUSICIANS:

Jonathan Edwards – lead and harmony vocals, lead and rhythm guitar, bass, harmonica
Phil Rosenthal – mandolin, banjo, lead guitar (Side Two-1), rhythm guitar (Side Two-4), harmony vocal (Side One-2)
Beth Sommers Rosenthal – bass (Side One-1, Side Two-1, 4 and 5)
Ann Vaughn – harmony vocal (Side Two-4)
Mike Stein – fiddle (Side One-5, Side Two-1 and 3)
Phil Bloch – fiddle (Side One-3)

Produced and Engineered by Phil Rosenthal
Recorded at American Melody Studios,
Silver Spring, MD and Guilford, CT, 1986
Album Design by Dave Kiphuth
Photography – front: Beth Sommers Rosenthal;
back: Beth Sommers Rosenthal, Leah Bellas and Berred Oulette

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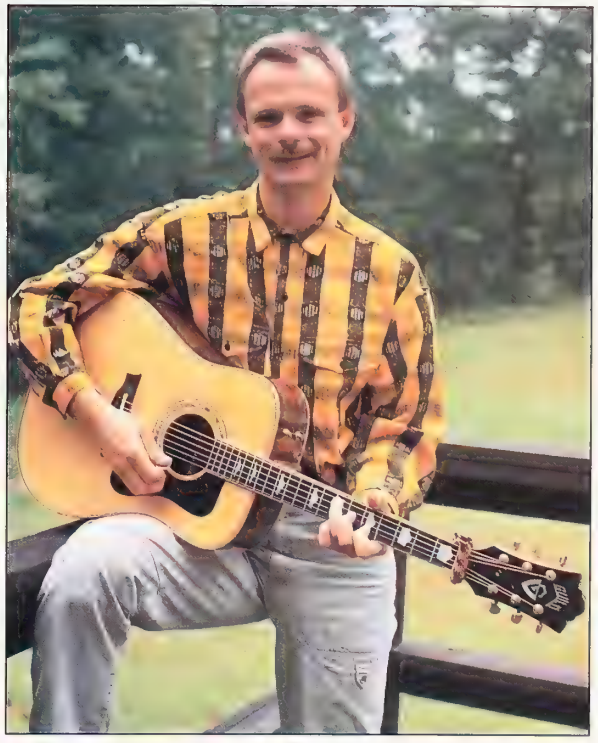
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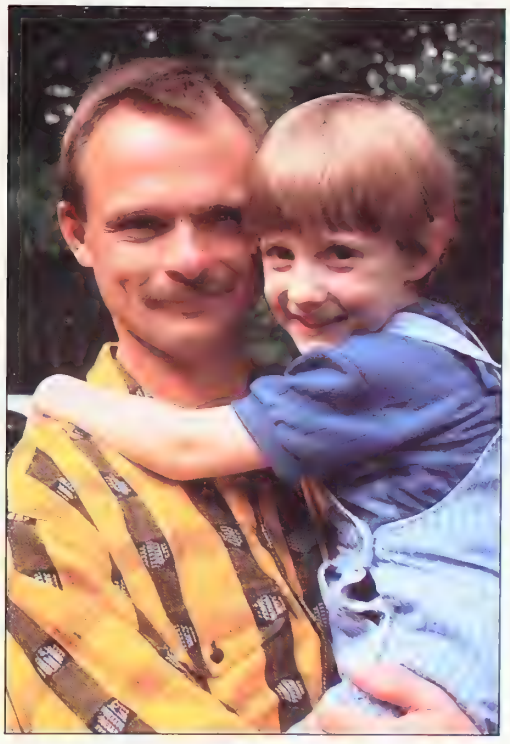
Phil and Beth Sommers Rosenthal and Jonathan



Phil and Naomi Rosenthal



Jonathan Edwards



Jonathan and Daniel Rosenthal



Spencer, Stuart, Jonathan, Deborah, and Grace Edwards



Jonathan and Grace Edwards


RED PLASTIC BAG
Crop Over
RED HOT SOCA

PLAYING DE MAS

Who say politicians can't play mas?
Who say politicians can't jam fast?
Well that is not true, they like to have they fun
Yes they really do jam de country down
Dress in costume, they go out on parade
Dance to every tune
And they push and they pull and they jam de people

CHORUS 1

Down Trinidad mas they prancing real bad
(Refrain) De politicans they playing de mas
In Antigua they jump with arms in the air (Ref)
Down St. Vincent things are not so different (Ref)
Here in Bridgetown man they mash de place down (Ref)

Who say that they can't jump and prance?
Who say that they don't like to dance?
Believe it or not they really like to fete
Look how they party hop for what they can get
When it comes to mas, yes they come around
Sticking to their task
Even though when they come its a mas of confusion

CHORUS 2

Its mas all year round for de folk in Georgetown (Ref)
Up in Kingston it is high, high action (Ref)
Eugenia man-handle Dominica (Ref)
In Cuba oh yes see them shake to de left (Ref)
Dey playing de mas, dey playing de mas (Ref)
Dey playing de mas, dey playing de mas (Ref)

Who say politicians don't like kaiso?
Who say kaiso does mash dey toe?
Well yes that is true but they really know de game
They do de things they do cause they have no shame
See them on the road jumping up whole day
Promising a load
Get yah vote and dey laugh and play five years of mas

CHORUS 3

Up in London Thatcher jumping around (Ref)
Those in the USA they play de mas everywhere (Ref)
Up in Russia they jamming Lithuania (Ref)
In South Africa they prance on my black brother (Ref)

WILD GOOSE CHASE

I really made a mistake I should've gone to Brazil
But you know I didn't use my brain
I should've done like Tony and just go far as hell
All like now I will still be giving them pain
But I have to tell you that it wasn't easy
Four and a half years on the run
When I tell you what I've been through
You may think it was fun

CHORUS

Cause I used to walk with police and talk with police
I even went with police to look for me
Ah used to lime with police spend time with police
Cause you see they didn't know me.
And ah had all dem policemen on a wild goose chase
A wild goose chase, a wild goose chase
Ah had all dem policemen on a wild goose chase
Four and half years of shame and disgrace
Oh yeah, wild goose chase, Oh yeah, wild goose chase
Oh yeah, wild goose chase, Oh yeah, wild goose chase
Wild goose chase, wild goose chase
You see they couldn't keep up the pace

When I left Barbados and went down St. Vincent
They were still searching bout here for me
I was living like a tourist using Pacific Princess
You must believe I was living comfortably
I played mas for Kadooment and Carnival in St. Vincent
I even played cricket and all
What amazed me a policeman told me I look just like that fellow Hall

If dem Pakistanis didn't blow de whistle
It would be a different kettle of fish
But I got complacent and too comfortable
All like now catching me should be just a wish
And now that they have me back home in Glendairy
Under tight, tight, tight security
It makes them worry not to allow me
Another opportunity

ALL BECAUSE OF YOU

Ah hear yah talking about me, shouting out bad things daily
Ah hear yah say I behaving slack
Yah loosing confidence in me throughout de town and de country
Yah trying yah best to paint my name black
Yah talking about my Agriculture
And how it has one Minister, extra
And how Agriculture gone down de drain
Frankly, its a cotton picking shame
Yes I have gangs all over me, making war continuously
Running big drug racket daily, prisoners and all doing dixie
You talk about my problem of race
And how it spoils my beautiful face
Some people so bold that even my house dey talking about
Saying how some people want kicking out
But when you saying bad things about me I must remind you
Please don't forget the goods things that I does do.

CHORUS

I give you a home that is second to none
I'm still gem of the Caribbean
Be proud to have me as a home
In these hard times I still hold my own
Why do you quarrel and fight over me
Live on me as one family
Most of de things you say about me are true
But they're all because of you.

Kaisonians sing about me how ah sick and unhealthy
Some suggesting the right medicine
Well if they know what's wrong with me and they have de remedy
How come I still sick and badly ailing
Ah know they will sing about my clergy
A Priest had to gather things and daily, in a hurry
And how you can pass Graeme Hall round-about, it's empty
Return same day and see full grown coconut tree
I know they will sing how it's a disgrace
I play de fool and lost de boat race
How people still come from overseas and fooling me about expertise
Land of flying fish they call me,
But my flying fish from down T & T
I know kaisonians will question my security
How people can escape so easily
But when you sing about my rate of murder and how it scares you
Remember they're some good things about me too

I treated you good for a long time when things with me were fine
Now I'm down you criticise me
De damn honeymoon is now over, we must work harder than ever
Otherwise you and I will see misery
You say my government making sport
Cause working agreement down at de port is a joke
And how I'm no longer de number one tourist spot
Because of the wrong things that I've done I was dropped
Homos wouldn't stop and don't ask me why, some intend to do it until they die
Politicians on de hunt for power, dey don't care if I die or suffer
Ah hear ya cuss my Prime Minister ah hear ya say he's a disaster
But a country's greatest resource must be its people
What are you doing now to quell my trouble
Ah think that you had it good for so long now yah feeling blue
But you must be there for me like I've been for you.

OH MANDELA

You represent de black struggle for freedom and equality
Not only in South Africa but in every Country
Wrongfully imprisoned so rightfully you should be free
But how can you be free when Apartheid still holding blacks in misery.
Oh, Oh Mandela
Look already de USA show how they ain't care
If we stay in the bush or get out to see a brighter day
No way they ain't care
And momma England wants her black son to stay away
Detached from the family and sent astray

CHORUS

Mandela from prison you were set free
Mandela de whole world is happy
Mandela still hard labour in yah tail
Mandela you're still in Apartheid jail
Oh Mandela, Oh Mandela

The Lord will send a mighty breeze to blow away the reign
Of white domination that plagued your whole history with pain
Some smile with you but de racist regime dey laugh
Insult your intelligence say they raging a battle on your behalf
Oh, Oh Mandela
In 1990 they come telling me it must come gradually
While you're starving for freedom right there in your own Country
A pity, wrong morally
Like a hungry lion in desperation, freedom is your prey
Beyond de walls of Apartheid freedom lives there

Oh why, please tell me why
Oh, Oh, Oh why please tell me why
I can't understand why de black man

(CHORUS)

So, so near but yet so far to reach your destination
But time does not discriminate and for sure they time will come
They keep you in darkness but we know that you are not blind
And they will have to answer when Jah Jah comes a second time
Oh, Oh Mandela
A stone of hope must be hewn from that mountain of despair
De mountain will crumble and fall and you'll see a brighter day
Oh yeah without fear
But from de doidrums of segregation you must see clearly
It will not be given you must take it manfully



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SIDE A: 1. PLAYING DE MAS
2. WILD GOOSE CHASE
3. ALL BECAUSE OF YOU
SIDE B: 1. SING IT
2. OH MANDELA
3. PLAYING DE MAS (Version)

TRUMPETS:
Clyde Mitchell, Enrique Moore

TENOR SAX:
Dennis Wilkinson

ALTO SAX: Roy Cape

TROMBONE: Lambert Phillips

GUITAR: Kenny Phillips

BASS: Kenny Stevens

KEYBOARDS: Ivan Hayes Durity

DRUM PROGRAMMING:
Kenny Phillips, Kenny Wallace

OVER DUBS: Kenny Phillips

LIVE PERCUSSION: Joey Samuel

BACKGROUND VOCALS:
Dale Coombs, Diane Simpson, Stedson Wiltshire

All songs composed and sung by Stedson Wiltshire.

ARTWORK/DESIGN:
MOORE CREATIVE PRODUCTIONS
PHOTUGRAPHY:
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The Greater Bostonians

IF WE ONLY HAVE LOVE

If We Only Have Love

SIDE I

FOR ONCE IN MY LIFE
Notable Music Co., Inc.
ASCAP (2:38 intro :08)

WE'VE ONLY JUST BEGUN
Irving Music, Inc. **BMI 3:35 (no intro)**

CANDIDA
Pocket Full of Tunes, Inc., Jillbern Music, Inc.
BMI 2:22 (intro :09)

DANNY BOY (Traditional air)
Boosey & Co. Ltd.
ASCAP 5:00 (no intro)

WAVE
Corcovado Music Corp.
BMI 2:46 (intro :14-Inst.)

WEDDING BELL BLUES
Tunafish Music, Inc. **BMI 2:26 (intro :07)**

KISMET MEDLEY
Frank Music Corp.
ASCAP 7:50 (intro :19)

SIDE II

IF WE ONLY HAVE LOVE
Hill & Range Songs, Inc. **BMI 3:35 (no intro)**

ON A CLEAR DAY (You Can See Forever)
Chappel & Co., Inc. **ASCAP 1:59 (intro :17)**

BRIDGE OVER TROUBLED WATER
Charing Cross Music, Inc.
BMI 4:18 (intro :12)

BETWEEN THE DEVIL AND THE DEEP BLUE SEA
Mills Music, Inc. **ASCAP 2:42 (intro :14-Inst.)**

BORN FREE
Screen Gems-Columbia Music, Inc.
BMI 2:50 (intro :10)

THEY LONG TO BE CLOSE TO YOU
U.S. Songs, Inc., Blue Seas Music, Inc. and Jac Music Co., Inc. **ASCAP 3:15 (intro :18)**

BATTLE HYMN OF THE REPUBLIC
Traditional (Arr. Dave Stuart) **4:54 (intro :17)**

CREDITS:
FOR THE GREATER BOSTONANS . . .
DIRECTORS: Jerry Boisen, Richard Laman
ARRANGER: Dave Stuart
COORDINATOR: Alan Morris
PRODUCER: Robert Cheyne
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PRODUCER: Dick Madison
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COORDINATOR: Buck Spurr
ENGINEERS: Lou Casella, Steve Hulse
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LINER DESIGN: Sil Ferreira

The Greater Bostonians 1971

The next time someone starts comparing generations, simply play this album and ask them to identify the performers. How old? How many? Professional? Amateur? If you've been singing the praises of today's young people, as do we, this music should settle any differences of opinion. You can then report these remarkably talented young people average just under 16 years of age — the 44 members of the orchestra and 41 singers represent 46 high schools in Greater Boston, and more than half have yet to reach their senior year. They gave up every Sunday afternoon from October, 1970, until March, 1971, to make this album a reality — rehearsing under the most disciplined requirements and performing original arrangements that would challenge professionals many years older. As you sit back and listen, think for a moment of the wonderful young people who made it all possible — each with special talents in music — each representing a truly great generation of American youth.

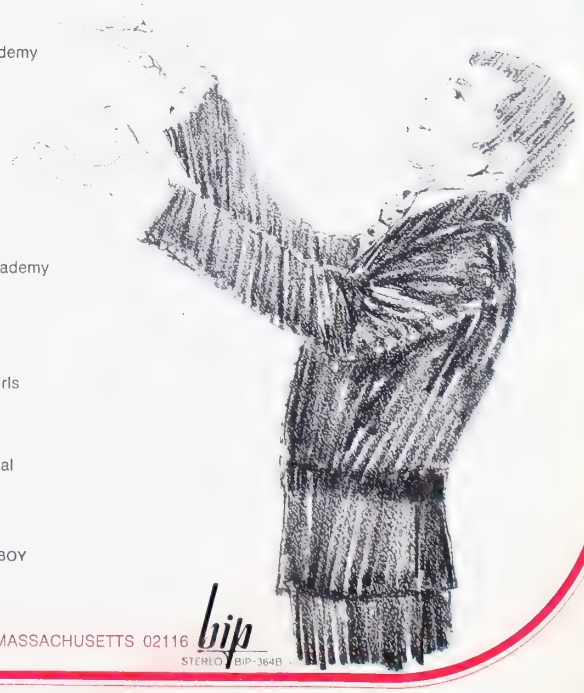
The Greater Bostonians is one of a number of special activities presented in the community interest by the Boston Herald-Traveler Corporation. Others specifically directed to young people include our Repertory of Classical Drama, professional Shakespearean productions seen by more than a quarter-million high school students during the past four years; Careers Day Exposition; Children's Book Fair and Student Government Day. This is the third of our Greater Bostonians albums, and we believe you will particularly enjoy this reproduction from the original sound track of The Greater Bostonians hour-long television special presented on WHDH-TV during the Spring of 1971.

Harold E. Clancy, President
Boston Herald Traveler Newspapers
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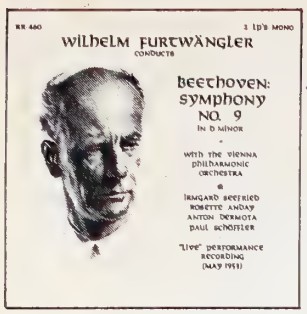
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MUSIC FOR BALLET

INTRODUCTION

A refreshing new Ballet album — arranged in a classical style to the timeless melodies of Cole Porter, Richard Rodgers, Irving Berlin and Lerner and Loewe!

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One complete side of the record is 3/4 and 6/8 meters in various tempos and the other side is 2/4 and 4/4 meters. This offers the teacher variety as well as convenience in making selections.

Music for the five fundamental dance forms of Two Step, Polka, Schottische, Waltz and Mazurka are also included in the album. These dance forms will be of great educational value to dance students as a study unit for the rhythmic structure of locomotor movements.

The brightness, the excitement, and the familiar strains of these legendary musical theatre composers will stimulate both teachers and students to project movements more fully and to increase strength of execution. This album, "Music For Ballet" is a very happy combination of nostalgia and rhythmic lilt!

ABOUT THE AUTHOR

Gertrude Hallenbeck has been consultant, author, and choreographer for Kimbo Educational for many years. She attended the American School of Ballet and Jacob's Pillow University of The Dance and is currently owner and director of the Hallenbeck School of The Dance in Albany, N.Y. — founded by her father, Oscar Hallenbeck in 1920. In recent years she has continued her advanced choreographic studies at the University of Ohio and at Williams College in Massachusetts through the National Regional Ballet Summer Seminars. Miss Hallenbeck was head of the dance department at the Albany Academy for Girls for 17 years — was elected to Jacob's Pillow Hall of Fame for her contribution to Labanotation in the field of children's ballet — has been a faculty member for all major dance teacher organizations throughout the country since 1952 — has appeared in educational films and on T.V. dance and physical fitness documentaries. Miss Hallenbeck is National Ballet Examinations Chairman for the Dance Educators of America and is Eastern Regional Chairman of Examiners for the Dance Educators of America's Medal Testing Program. She has State Board membership in the Texas Association of Teachers of Dancing and is an active member of the Dance Educators of America and the Dance Masters of America. She is consultant to the State Education Department of New York State on dance related materials.

ABOUT THE PIANIST

Dennis Buck, arranger and pianist, studied music for dance with Leonard Tafts and has accompanied such diversified performers and teachers as Bob Audy, Paul Draper, Mme. Vera Volkova, Chita Rivera, and Gene Kelly. As a freelance artist in New York City, Mr. Buck has played for Dance Eduators of America, Joffrey Ballet, and American Ballet Theatre. There he has accompanied such teachers as Scott Douglas, Michael Lland, Basil Thompson, Eric Bruhn, and Alicia Alonso, and dancers including Cynthia Gregory, Natalia Makarova, Rudolf Nureyev, and Mikhail Baryshnikov. In addition to his dance experience, Mr. Buck has recorded compulsory routines, optional routines, and specialty albums in the gymnastics field.

CONTENTS

SIDE A

1. **Polonaise** *(Music — The Merry Widow 3/4)* M. 84
2. **Mazurka** *(Music — My Favorite Things 3/4)* M. 126
3. **Flowing Waltz** *(Music — Out Of My Dreams, Come To Me, Bend To Me, Scarlet Ribbons 3/4)* M. 122
4. **Grand Waltz** *(Music — Ballroom Scene from "My Fair Lady" and Shall We Dance? 3/4)* M. 172
5. **Petit Allégro** *(Music — Lonely Goatherd 6/8)* M. 112
6. **Tours En Diagonale** *(Music — Anything Goes, It's May 6/8)* M. 120
7. **Grand Allégro** *(Music — Anything You Can Do I Can Do Better, Manhattan 6/8)* M. 72

SIDE B

1. **Two Step** *(Music — Surrey With The Fringe On Top, Many A New Day 2/4)* M. 184
2. **Polka** *(Music — Doin' What Comes Natur'lly, You Can't Get A Man With A Gun 2/4)* M. 112
3. **Petit Allégro** *(Music — Whistle A Happy Tune 2/4)* M. 108
4. **En Chainement** *(Music — Dances From "Can-Can" 2/4)* M. 132
5. **Schottische** *(Music — Ascot Gavotte 4/4)* M. 138
6. **Épaulement** *(Music — Camelot, What Do The Simple Folk Do? 4/4)* M. 96
7. **Adagio** *(Music — Where Or When, All The Things You Are 4/4)* M. 88
8. **Pirouettes** *(Music — Just You Wait, Henry Higgins 4/4)* M. 102
9. **March** *(Music — Alexander's Rag Time Band, I Love A Piano 4/4)* M. 122

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Let the Festivities Begin...



SIDE A

1 **HANG ON SLOOPY** 3:30
(RUSSELL-FERRELL)
Mellin Music/Morris Music — BMI

2 **SUMMER'S GONNA LAST** 2:45
(PAUL MARTONE)
Mag Stand Music

3 **NOBODY BUT ME** 2:30
(R. ISLEY)
Wemar Music — BMI

4 **DRIFT AWAY** 3:47
(MENTOR WILLIAMS)
Almo Music — ASCAP

5 **TAKIN CARE OF BUSINESS** 3:22
(R. BACHMAN)
Ranbach Music/Topsoil Music — BMI



SIDE B

6 **SWEET CAROLINE** 3:47
(N. DIAMOND)
Stonebridge Music — BMI

7 **CHERRY CHERRY** 3:05
(N. DIAMOND)
Tallyrand Music — ASCAP

8 **MORE THAN YESTERDAY** 3:01
(P. UPTON)
January Music

9 **LOVE GROWS (WHERE MY ROSEMARY GOES)** 2:45
(MASON-MACAVLAY)
January Music — BMI

10 **BRANDY** 3:14
(E. LURIE)
Evie Music/Sprucerun Music/Chappell Music—ASCAP

CHATTERBAND:

Paul "POPS" Martone *Guitar, Trombone, Vocals*
David "MANY HANDS" Rand *All Keyboards, Vocals*
Jeff "THE BIG MUFF" Raffie *Lead Guitar, Trumpet, Flueglehorn, Vocals*
Alex "THE VELVET CHAINSAW" Bancer *Vocals and Soprano, Alto, Tenor, Baritone Saxophones*
Mark "FARKLE" Cristofaro *All Percussion, Vocals*
Steve "THE TOAST OF TULLYTOWN" Bross *Bass, Vocals*
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Doug "Thunder Tonsils" Stackhouse (Drift Away)
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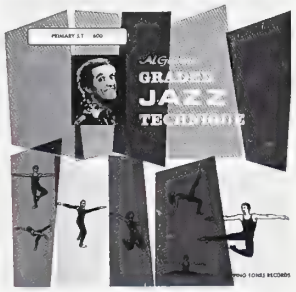
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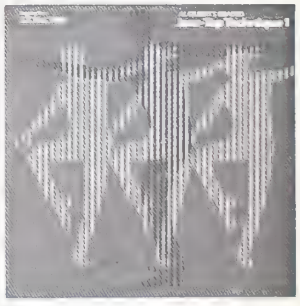
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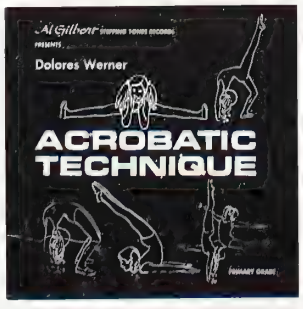
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The Music Of Sir Edward Elgar

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The Bournemouth Symphony Orchestra
George Hurst, Conductor



The Music Of Sir Edward Elgar

The Bournemouth Symphony Orchestra
George Hurst, Conductor
Michael Austin, Organist

Recognition of the musical compositions of the Worcester-born Edward William Elgar (1857-1934) was slow in coming; in fact, he was over 40 years of age before his *Enigma Variations, Op. 36* were written and first performed in London in June 1899.

His musical origins came through his father, William Henry Elgar, who had a music shop near the Cathedral in Worcester in addition to being organist of St. George's Catholic Church. Thus, from his earliest years the young Edward had music around him. Also, his elder brother Frank was an accomplished oboist and conductor, later carrying on the family music shop. Originally, it had been Elgar's desire to be a concert violinist, but he discarded the idea in his early twenties and decided upon a career as a composer. Much of his early experience was gained either as a violinist or conductor of the various amateur orchestras in the Worcester area. Slowly and steadily he built up a reputation locally so that by 1885 he was conductor of the Worcester Philharmonic Instrumental Society, full-time organist at St. George's Church, Professor at the Worcester College for the Blind in addition to composing and arranging much music.

The major step forward in Elgar's life came with his marriage to Caroline Alice Roberts in 1889. She was then a woman of 40, of some literary taste, and had published two novels: in addition she had a love of music plus total belief in her husband's capabilities. In fact, she was the most important driving force behind his creativity until her death in 1920, after which date Elgar wrote no original major piece.

Elgar's early recognition of his wife's guidance and support are apparent from the shortest work on this disc *Salut d' Amour,* which as dedicated to her "a Carice" (Carice being derived from *Car*oline Al*ice* — this was to be the name of their only child). Written originally for violin and piano, the piece was later orchestrated by Elgar and first heard in this form in November 1889. Although it is undeniably of its period, there is real charm and delicacy in the content, especially in the exquisite scoring and melodic shape. The two *Chansons* were also first written for violin and piano in the early 1890's, although not published until later in that decade. The orchestral versions date from the time of the publication of the original solo versions and were first hear in September 1901. Their style and language are somewhat similar to *Salut d' Amour:* in fact, all are good examples of what is often patronizingly referred to as Elgar's *salon pieces.* The scoring of *Chanson de Nuit* is delicious, especially the very Elgarian sound of the rich string tune to the accompaniment of divided violas and harp. In the *Chanson de Matin* there are foretastes of the later Elgar.

The year 1897 marked the occasion of Queen Victoria's Diamond Jubilee of her accesion to the British throne. Elgar's contribution to the event was the *Imperial March,* first given by massed bands at the Crystal Palace on August 19th of that year. The public took to the march and it was again played at a state concert given by command of Her Majesty the same year. Although written to commemorate a happy occasion, the work glows with colour, but more of the sunset than the noonday. One can also criticize the manner in which section moves to section with a slight unease of purpose. Such criticisms could not be made of the two most popular of the five *Pomp and Circumstance* Marches — Nos. 1 (first given in October 1901) and 4 (in June 1907). The first is a brilliant picture of Edwardian opulence, an era of optimism and splendour. The famous trio section is as Elgar himself wrote "a tune that comes once in a lifetime". The fourth is in a similar vein though some commentators feel the mood is slightly more sudued. It is true that much criticism has been offered about the pomp and splendour side of Elgar's work. But to complain is failure to comprehend the times. A new century had arrived, a new king (Edward VII) — a good humoured man who enjoyed life — and the immediate years before 1914 saw Britain's territorial, economic and military power at their greatness. Elgar rightly saw his reasons to contribute to the events. The major work here is *Cockaigne,* the second of the concert overtures which composer subtitled "In London Town" and dedicated "to my friends the members of British orchestras". The first performance of Elgar's oratorio *The Dream of Gerontius* in October 1900 had been a failure largely on account of the musical performance. The composer was greatly disillusioned, writing to his friend Alfred Jaeger a week later: "I have worked hard for 40 years & at the last, Providence denies me a decent hearing of my work". Nevertheless, in these depressing times he started a new work which he described to Jaeger on November 4th: "Don't say anything about the prospective overture yet — I call it 'Cockayne' & it's cheerful and Londony — 'stout and steaky'." Jaeger's reply to Mrs. Elgar was: "Ye Gods! what a capital title! . . . I'm glad E has done something *jolly* after the serious and awesome Gerontius. Let him finish with a *'Bang'* though, & give us a really rousing piece. We can all do with it". Elgar does in fact give us a marvellous evocative picture of London at the turn of the century — the military pageantry, the street urchins, the lovers, the strains of the Salvation Army band, the church architecture, finishing with the 'Londoner' theme in the composer's broad and powerful *Nobilmente* manner.

Malcolm Walker
Editor *Gramophone*

Chalfont

C77.009 STEREO

Side One (19 min. 16 sec.)

1. Cockaigne Overture, Op. 40 (14:15)
2. Imperial March, Op. 32 (4:56)

Side Two (23 min. 25 sec.)

1. Pomp and Circumstance March, Op. 39 No. 1 (6:28)
2. Chanson de Matin, Op. 15 No. 2 (3:17)
3. Chanson de Nuit, Op. 15 No. 1 (4:54)
4. Salut D'Amour, Op. 12 (3:34)
5. Pomp and Circumstance March, Op. 39 No. 4 (4:51)

CREDITS.
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Cover photograph of the ruins of Tintagel Castle courtesy of British Tourist Authority

Tintagel Castle is believed to be the birthplace of King Arthur in the 6th century A.D. Sir Edward Elgar visited Tintagel in the Spring of 1910, the year in which he composed the Violin Concerto and the Second Symphony.

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STEREO

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POEM FOR FLUTE AND ORCHESTRA

CHARLES GRIFFES

VIENNA SYMPHONY ORCHESTRA

WALTER HENDL, CONDUCTOR / CAMILLE WANAUSEK, FLUTE

PARTITA FOR FLUTE, VIOLIN AND STRINGS

PAUL CRESTON

VIENNA SYMPHONY ORCHESTRA

WALTER HENDL, CONDUCTOR

LEAVES FROM PINOCCHIO

BERNARD ROGERS

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Leaves From The Tale Of Pinocchio

By BERNARD ROGERS

VIENNA SYMPHONY ORCHESTRA — MAX SCHOENHERR, *conductor*

Bernard Rogers is a product of New York City, born in 1893. In 1927-1929 he received the Pulitzer Traveling Scholarship from Columbia University. He won the Ditson Award in 1946 for his opera "The Warrior" and the David Bispham Medal for an early opera called "The Marriage of Aude". Rogers has been a major instructor at Eastman School of Music, Rochester, N. Y.

LEAVES FROM THE TALE OF PINOCCHIO is a series of running illustrations from the well-known book. It opens with an Overturetta (a tiny overture for violins only) which sets the mood for certain adventures when "Mastro Cherry found a piece of wood that wept and laughed like a child". How Mastro Cherry gave the block of wood to his old friend Geppetto, who made from it a marionette Pinocchio, is sketched in the first episode — "He is born . . ." The succeeding happenings are discussed in a group of pieces with the titles; ". . . And Rejoices" (a puppet dance which closes with Pinocchio's escape from his home); "The Talking Cricket" — who counseled Pinocchio on the dangers of evil-doing; "Parade of the Actors"; "At the Marionette Theater"; "The Cat and the Fox" (who turned out to be Assassins); "The Fairy with Azure Hair" (Pinocchio's good angel); "The Field of Wonders"; "The Serpent with the Smoking Tail"; "Flight with a Pigeon"; "He Rescues His Father from a Lonely Island, and becomes a . . . REAL BOY." A few amusing descriptive touches may be mentioned; the fiery hissing of the Serpent is suggested by the swish of sandpaper on the bass drum, and the speech of the Cricket is given to a solo violin playing on the wrong side of the bridge.

To borrow a term from the circus — "This is music for 'children of all ages, even up to 95'."

Poem For Flute And Orchestra

By CHARLES T. GRIFFES

VIENNA SYMPHONY ORCHESTRA — WALTER HENDL, *conductor*

CAMILLE, WANAUSEK, *flute*

Scored for solo flute, 2 horns, harp, percussion, strings

The man Charles T. Griffes died April 8, 1920, in his thirty-sixth year. Griffes the musician is today a vital part of the American tradition, and lives in the memory of his friends and in the musical experience of a wide public.

John Tasker Howard wrote: "The greatness of Griffes lies in his courage to think, to seek and to write what he thought and what he found." Though Griffes wrote only a few works (his untimely death in 1920 brought to an end one of the most promising careers in American music) they are of impressive stature and great versatility.

Through the evolutionary process of his writing there is much that is obvious experimentation, but scattered throughout are the milestones which mark his progress. After an early period of German influence comes the second style leaning heavily on French impressionists. Works in whole tone scale, with few consonant chords, exploring successions of major 3rds or 9ths, Oriental five and six tone scales with monotonous beating of Chinese instruments, led at last to the **POEM FOR FLUTE AND ORCHESTRA**, the most mature and in many respects the most exquisite of all Griffes' works.

Richard Aldrich has described it as: "The music of rare charm and individuality, gray in mood and in orchestral color till it merges into a dance movement of strange tonality with the suggestion of Oriental rhythms and Oriental coloring in the orchestra. The POEM, first played by the famous George Barrere with unforgettable mastery, is truly a fitting climax to the list of Griffes' works."

Charles T. Griffes was schooled at the Elmira Academy and studied piano with Mary S. Broughton there. In Berlin he studied piano under Jedliczka and Galston, theory with Klatte and Loewengard, and composition with Rufer and Humperdinck. For several years he taught in Berlin. Returning to America in 1907, he became music master at the Hackley School for Boys, at Tarrytown, N. Y., and taught there until his death.

Partita For Solo Flute And Violin
With String Orchestra

By PAUL CRESTON

VIENNA SYMPHONY ORCHESTRA — WALTER HENDL, *conductor*

1. Preamble 2. Sarabande 3. Burlesk 4. Air 5. Tarantella

Entirely self-taught in theory and composition, Paul Creston studied piano with Randegger and Dethier and organ with Pietro Yon before being appointed, in 1934, organist and choirmaster of St. Malachy's Church, New York. A Guggenheim Fellowship was awarded him in 1938 and 1939. Among his works are a Prelude and Dance, the Partita for Flute, Violin, and Strings, chamber music, and a tone poem, "Threnody", besides four symphonies, Suite for Saxophone (or Clarinet) and Piano, and a Concertino for Marimba and Orchestra, the first such work to ennoble the instrument to serious concert status. He has also conducted experiments and research in acoustics, esthetics, and musical therapy.

In 1943, Mr. Creston received three awards: a Citation of Merit from the National Association for American Composers and Conductors, a $1000.00 grant by the American Academy of Arts and Letters, and the New York Music Critics' Award for his First Symphony. He was also awarded a $1000.00 grant by the Alice M. Ditson Fund of Columbia University.

Mr. Creston avowedly follows abstract and absolute trends in his music, rather than fixed programs. "Threnody" marks only a partial departure from a strictly formal and impersonal style. Generally he hews to purely formal lines and works out conceptions entirely in musical terms, rather than attempting to evoke pictures or tell stories. "I regard music as a language that begins where vocal language ends," he has said.

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BLAS GALINDO: LA MANDA (The Vow) (14:30)
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CARLOS CHÁVEZ:
ENCANTAMIENTO Y ZARABANDE (10:15)
(The Spell & Sarabande) from the Ballet
LA HIJA DE CÓLQUIDE (Daughter of Colchis)
© Mills Music
JOSÉ PABLO MONCAYO: ZAPATA (Ballet) from
TIERRA DE TEMPORAL (11:10)
© EMM Peer Int. Corp.

GALINDO: LA MANDA (The Vow)
As is the case for many dance scores, the ballet music **La Manda** (1950-1951) by Blas Galindo, after use as the musical framework for a stage work, as it was originally designed, now enjoys, thanks to its specifically musical qualities, a reputation as a self-contained composition – thus enabling it to take its place in the orchestral repertoire.

An intense rhythmic plasticity, highly-marked evocative dramatic contrasts between the various parts which make up the work, generous melodic out-pouring and the expressive use of its total structural force all contribute to make of La Manda one of the most important scores written during the high-point of modern Mexican dance. The scenario of the ballet is by José Durand after Juan Rulfo's tale Talpa: Exhausted, the sick woman is travelling to fulfil a vow. With her are her husband and another woman. Two women pilgrims pass her and the sick woman sadly notices that she no longer has the strength to walk beside them. The husband and "the other woman" make her go on. A hidden passion binds them and perhaps they want her to die on the way. Two drunken peasants stop their dance on seeing the sick woman's sad face. An irrepressible love scene suddenly takes place between the husband and the other woman. The farmer tries to revive his wife but she is already dead. Three mourners weep, disconsolate. The other woman covers the corpse with her shawl.

Each of these heart-rending episodes is reflected and comes to life in the musical texture and atmosphere worked out, developed and polished by Galindo as an essential factor of the choreographic and acoustic whole.

In **La Manda**, the composer's sound palette and language are typical of a Mexican style of writing imbued with orchestral power which, despite a certain harmonic simplicity, is rich in dissonance and uses rhythmic features easily identifiable with certain striking popular patterns, in particular, those which typify certain pieces by Jalisco.

Galindo uses a score written before this ballet music: his **Poema de Neruda** – originally composed for a capella choir, and here transcribed for strings. Elsewhere, some of the pieces clearly sound like other works by the composer. This family likeness can be discerned in the use of parallel runs in which the heavy stress of the rhythmic pattern (generally syncopated) is entangled with harsh melodic dynamism which becomes, at times, agressive.

This is the case with the "**Dance of the Drunkards**" which can easily be compared with certain of Galindo's piano pieces (like the **Seven Pieces** for instance), to such a degree, that Eduardo Martin's lines on the latter can be applied to this dance: "The composer sets out a bare tune two octaves apart and even as it grows, a development takes place during which each new happening follows on consecutively until the original material and its derivatives blend into a sole episode sounding something like a drone or a processional."

BLAS GALINDO was born in San Gabriel, Jalisco 3 Feb 1910. He was a Mexican composer of Indian extraction and initially he studied music with Chavez, Rolon and Huizar at the Conservatory of Mexico. Later he studied with Aaron Copland at the Berkshire Music Center. In 1935 along with Moncayo, Ayala & Contreras he was one of the founders of the **GRUPO DE LOS QUATRO** formed to foster and advance Modern Mexican Music. **Galindo** is noted in his music for brilliantly combining folk-elements into melodies that are a form of neo-classical polyphony, often in dissonant counterpoint. Some of his works were written expressly for Mexican percussion instruments. Among his works are four ballets, several choral works, miscellaneous works for traditional orchestra and two works for Orchestra of Mexican Instruments, as well as a Piano Concerto, and other works for chamber settings.

CHÁVEZ: ENCANTAMIENTO Y ZARABANDA (the Spell and Sarabande) from **"LA HIJA DE CÓLQUIDE"** (ballet – The Daughter of Colchis)
The **Sarabande for strings** (1943) by Carlos Chavez is characteristic of a certain type of the Mexican composer's writing: its lucid precision enables one to perceive, with utmost clearness, each one of the means and factors which go to make up the musical whole. This clarity in every feature is also to be noticed in the score to which **Sarabande** originally belonged: the ballet **The Daughter of Colchis**, the music for which was commissioned by the choreographer Martha Graham. The ballet revolves around the personage Medea. The original version of the score was composed for double quartet (strings and wind). The sobriety of the tonal palette was thus established right from the beginning and also formed a distinctive artistic 'choice' in several respects (style, interval, syntax, timbre, form) for the orchestration that the composer himself later carried out when he made up a **Suite** (1943) intended for concert performance.

In opposition to the prevailing calmness, the **Spell**, the second episode of the aforementioned **Suite**, exhibits restlessness. The composer's prime intention was to devote it to a dance in which Medea and her nurse gave free rein to jealousy and anger "in an intense ritual figure" as Francisco Agea remarks in a note written on the occasion of the first performance in Mexico City of the **Suite The Daughter of Colchis**, on the 13th of June 1947, with the Mexico City Symphony Orchestra conducted by the composer himself.

Willi Apel's definition of the **Sarabande** particularly well suits Chávez's piece and demonstrates how capable the Mexican composer was of merging certain classical forms with a language which in its setting and day was up-to-date, forming part of contemporary trends: "A dance of the 17th and 18th Centuries in slow triple time and of a dignified character, usually without anacrusis, frequently with an accent or lengthened sound on the second beat and with feminine cadences."

Accordingly, Chávez exhibits shining austerity in which each melodic line (often given a contrapuntal role) or rhythmic pattern is concrete to an extreme. There is not one note too many. It is impossible to discover any superfluous ornament or useless duplication.

Thus, the original texture, belonging in its own right to chamber music – designed along fine lines and with expressive conciseness – is kept in a transcription which communicates an extremely lucid and musical position united to an acute power of synthesis.

The laconic lyricism of the musical images which in the **Antigone Symphony** (1932) manage to purposefully avoid any grandiloquence and simultaneously to establish authentic dramatic tension could be said to be present, decanted by time.

It is obvious that the two works, **Antigone** and **Colchis**, spring from the same vital source, for they share a similar mythological origin and were both initially intended as stage works.

The common impetuosity of the two scores is the expression of a bare, elemental force, only to be reached through the intellect. It is what Chávez intended, and managed to do, every time he had recourse to the Hellenic world as his creative driving force. (**Upingos**, for oboe solo, written in 1957 for a production of Euripides' **Hippolites** by Salvador Novo, has similar features).

The delicacy of the phrases as they move onwards, the warm emotive discretion and faultless craftsmanship of the **Sarabande** have fostered frequent hearings of the work: a movement in which the best qualities of one of Carlos Chávez's most mature, concise and ascetic scores are embodied.

CARLOS CHÁVEZ was born in Mexico City 13 June 1899 and died there 2 Aug 1978. He studied initially with his brother and then with Manuel Ponce. His progress as a composer was rapid and by the age of 20 he had written several pieces for pianoforte, many arrangements of Mexican songs and a symphony as well. In 1921 he was commissioned by the Secretary of Education to write a ballet **EL FUEGO NUEVO** scored for orchestra with special percussion. In 1922 he went to Europe and then to N.Y. where he became interested in constructivist music reflecting the "machine age." Many of his works of this period were "abstract" in style. Upon his return to Mexico in 1928 he was appointed Director of the National conservatory and conductor of the Orquestra Sinfonica de Mexico, a post he held – off and on – til 1952. He first appeared as a conductor in the U.S. in 1936 with the Boston Symphony and then with the Philadelphia, Cleveland, NBC and N.Y. Philharmonic Orchestras, as well. A prolific writer of articles, a critically acclaimed book, as well as scores of musical works including several symphonies, ballets, choral works, songs and numerous works for voice, and small instrumental ensembles his creative output demonstrates the great influence CHÁVEZ has had on modern Mexican music. His principal of tonal economy coupled with enlightened primitivism are in keeping with the developments of modern trends in musical composition in other cultures of the world as well as in Mexico. Although his titles of many works were often programmatic he rarely, if ever, used actual authentic folk-tunes – like deFalla he used similar and/or typical interpretations of musical elements adjusted and incorporated into the work itself that was so unique unto Chávez, the composer.

MONCAYO: TIERRA DE TEMPORAL (Barren land)
Variation I – Tierra de Temporal (1949) which won the Mexico City Symphony Orchestra's competition held on the occasion of the Centenary of the death of Chopin has often been regarded as the masterpiece of **José Pablo Moncayo**. The expressive gentleness of the opening **crescendo** – with its blend of brass, woodwind and lower strings – as well as the strength and considerable energy of the middle section, are clearly marked out from a formal point of view.

This expressive work with a three-part layout – like most of Moncayo's orchestral works – uses, with great freedom, a different sequence of sections from that normally found in his compositions: the quick section is between two slow movements. The latter have a sole subject. The transitions between each of these episodes are remarkable for their great economy of means and their concision. Elsewhere, the arrival, rather suddenly, of the second part totally changes the mood and disappears in its turn after two climaxes.

It has been remarked that this score could have been called "A neglected work by Ravel," for in the slow movement, the tune played by the violoncelli – and reinforced by support from the horns – bears an obvious resemblance to the "**Sunrise**" passage from the **2nd Suite from Daphnis and Chloë** (1909-1911) by Ravel.

It is not difficult to put forward the opinion that this quasi quotation is in hommage to the French composer, considering the great admiration that Moncayo always held for him. Moncayo himself commented: "It does not matter very much if the tune sounds like Ravel or not. What matters is the music I composed with it."

Variation II – The blend of nationalist and impressionist trends, by which a synthesis which is both aesthetically and technically well-defined in the very composition of the music and which is a predominant feature of Moncayo's musical personality, fully appears for the first time in the score of **Tierra de Temporal**.

The bucolically gentle lyrical thread and the rhythmic power of its energy whose extraordinary Mexican flavour often lead the composer to a most attractive exuberance, contrast with each other and merge in this score. This composition actually marked the beginning of a series of orchestral pieces in clearcut ternary form, including **Cumbres** (Peaks) (1953) and **Bosques** (Woods) (1954).

In **Tierra de Temporal**, the Mexican composer definitively gives up his trials applying certain classical forms to his orchestral output and felicitously makes up his mind to organise his sound material in rhapsodic style.

In this work, the alliance of indissolubly united driving forces is already present – and harmoniously in proportion: **craftsmanship** (the overall writing) and **poetic spirit** (the aesthetic structure). It is an alliance that in a mutual mirror-play of reflection emphasises and fosters Moncayo's compositional activity, the climax of which is to be heard in his symphonic output from this **Tierra de Temporal** onwards.

It must be mentioned that **Tierra de Temporal** provided the music for one of the masterpieces of Mexican dance: **Zapata** – one of the most important of Guillermo Arriaga's creations, the first performance of which took place on the 11th of August 1953 at the National Theatre Studio in Bucharest.

JOSÉ PABLO MONCAYO was born 29 June 1912 in Guadalajara and died 16 June 1958 in Mexico City. He studied with Chávez and from the beginning he adopted a keenly nationalistic style of composition using native elements in a percussive neo-classical manner. Along with Ayala, Contreras and Galindo he founded the GRUPA DE LOS QUATRO designed to promote contemporary Mexican Music. He was the composer of a one act opera among other works but certainly his best known and most popular composition is **HUAPANGO** for Orchestra, composed in 1941.

Notes by Jose Antonio Alcaraz
Translation by Paul Anthony Carlin



FERNANDO LOZANO
Fernando Lozano is the artistic director of the Mexico City Philharmonic Orchestra which was founded in 1978. It has played under his direction in the main halls of Mexico, South America, the Caribbean, Asia and, more recently, in Europe and the United States and Canada where it was warmly received by the critics and the demanding audiences. The performances of both orchestra and conductor were given the most lavish praise.

Lozano made his debut in 1962 directing the Conservatory of Mexico Orchestra. In 1965, he studied in the most prestigious musical centers of Europe under scholarships from the governments of Mexico, France, Italy, and the Netherlands.

Since 1974, Lozano has had a brilliant international career, with debuts in the State Opera of Vienna, the Memphis Opera, and in Puerto Rico, Spain, and Paris. In the symphonic field, he has directed the leading orchestras of Poland, Spain, Austria, Germany, Puerto Rico, the United States, and France.

THE MEXICO CITY PHILHARMONIC ORCHESTRA
The Mexico City Philharmonic Orchestra was founded in 1978 by Mrs. Carmen Romano de Lopez Portillo and sponsored by the National Fund of Social Activities and the Government of the Federal District. One of this orchestra's objectives is to bring good music to the broad masses of the population both at home and on tour abroad.

Under the direction of its regular conductor Fernando Lozano the orchestra plays 130 concerts a year in the main halls of Mexico, South America, The Caribbean, Asia and more recently in Europe, the United States and Canada. Outstanding Mexican and foreign guest conductors and soloists have performed with the Philharmonic in its years of existence including: Leonard Bernstein, Narciso Yepes, Pierre Fournier, Claudio Arrau, Eduardo Mata, Jorge Bolet, Janos Starker, Byron Janis, Birgit Nilsson and many other artists of world reknown.

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LATIN DANCE PARTY



Complete Dance Instructions on Back

LATIN DANCE PARTY

STEREO GSLP-3533

GATEWAY RECORDS

SIDE ONE

1. Cherry Pink and Apple Blossom White (Cha-Cha)
2. Mi Guaguanco (Salsa Mambo)
3. El Negrito Del Batey (Merengue)
4. Ay, Mama Inez (Guaracha)
5. Perfidia (Bolero)

SIDE TWO

6. Cuanda Cuanda (Samba)
7. Let's Do the Latin Hustle (Latin Hustle)
8. Mambo Number 5 (Salsa Mambo)
9. Miami Beach Rhumba (Rhumba)
10. Quiet Nights (Bosa Nova)
11. Adios Muchancho (Tango)

LATIN DANCE PARTY offers a potpourri of tantalizing music that appeals to anyone that likes to dance and has a feeling for sensuous movement. Here's syncopated rhythms your hips won't hold still to. You'll be sizzling with Salsa, the new sound that translates "hot sauce," and typifies the music of America's own Latin rock musicians. And while you're moving to that beat, there's plenty of room for nostalgia . . . dancing to those American hit parade favorites like "Cherry Pink and Apple Blossom White."

Latin dancing prompted a steady stream of hits ever since it grabbed a foothold in this country at the turn of the century, when the torrid tango stole the limelight from the tame two step and ragtime music. The tango was a gypsy dance from Argentina, not purely Latin. It was just what Americans needed to shift their pace to those Latin syncopated rhythms like the Samba, played sweet and hot alongside American jazz. The rhumba rhumbled in during the thirties, and Latin-bands were in business. Night clubs, ballrooms, and dance schools picked up the Latin beat. Don Pallini, dance entrepreneur, promoted Latin dance amongst the jet set, turning the glittering nightclubs of New York into his stage, while his numerous dance schools taught the secret of authentic Latin hip motion.

While Latin bands were peacefully playing those sambas and rhumbas alongside the American Lindy, Perez Prado recorded a tune called "Mambo Jumbo," and the Mambo became an overnight dance sensation. The mambo was a musical innovation combining a subtle combination of the Lindy and rhumba.

The two cultures, north and south of the tropical equator have continued to blend and inspire innovations in both music and dance . . . syncopated rhythm and American rock being at the bottom of it all. The Latin dance craze peaked in the forties, and is now enjoying a successful return, the merengue's getting a lot of play in the New York social whirl. New York continues to set the pace in dance crazes. Its Latin populace named and claimed Salsa as their own. Now take this record, and *have a Latin Dance Party!* With everyone doing the Merengue Cha-Cha and hustle, our Latin version, we will hustle you right into a world of tropical heat, close contact, and exotic rhythms.

GENERAL INSTRUCTIONS

There is one essential difference in Latin dancing. The movement centers in the hips, mostly in response to a syncopated beat, which is simply a shift in the usual emphasis, or a displaced accent. Therefore, the step pattern might be exactly like a waltz or a box step and yet appear quite different. This difference is styling. We've included plenty of pointers to get you on a tropical wave length. Train your ear to listen to the percussion instruments: the conga drum, and the maracas. They are all keeping the beat. The man is definitely the leader in Latin dance, so it's important for him to take a strong position on the dance floor. He times the turns, breaks, pauses, and directs the direction of the dance. The woman in turn should be responsive to his suggestion and practice graceful footwork. The instructions below are given for the man, women simply switch feet and move backwards instead of forwards. One rule of thumb . . . men always initiate movement on their left foot, women step first on right foot. The first numbering remains the same, and are printed to read easily in either direction. First learn to do the footwork without the music. Practice until it is automatic and you are moving with ease. Pay attention to the timing notations, "Q" for quick . . . "S" for slow indicated alongside the dance instructions, then, practice along with the music, and lastly, with a partner. Dance is great exercise and so much fun that it hardly matters whether you're a beginner or an expert. There is always room for improvement or embellishment. It is important to master the basics before getting fancy and these instructions are intended to provide you with the basics. Always remember, Latin dancing is a partnership. As they say, "it takes two to Tango."

RHUMBA

The Rhumba is one of the easier Latin dances to learn. The step pattern is simply a box step, though you must adhere to the Latin rhythm. The Rhumba has its roots in several cultures: African, Indian and Spanish. It originated with the African slaves in Cuba, and is a ritualistic dance in it's most primitive form. As you move to the beat of the conga drums, claves and maracas, you will feel the hypnotic spell of music that drove the natives wild. But don't sacrifice your style in the natural exuberance of the dance. Keep that hip motion smooth and supple. Take small steps, stay in your square; it's a "spotted" dance. And watch that weight shift, elevating and shifting weight simultaneously.

Timing: Quick, Quick, Slow, Quick, Quick, Slow.
Footwork: Short, Short, Short, Short, Short, Short.
Man's Part: Q 1) Lf Step to Side
Q 2) Rf closes to left
S 3) Lf step forward, slow
Q 4) Rf forward and to side (Parallel to left foot)
Q 5) Lf closes to right
S 6) Rf step back

BOLERO

The Bolero is basically a Rhumba (use the same step pattern), and is characterized by a slower movement. To get the proper attitude, just feel lazy, like you spent a day in the sun, sucking on sugar cane, and move with deliberation.

GUARACHA

Also a Rhumba, the Guaracha is just the opposite. With fast staccato movement of the Rhumba steps, make your steps smaller and feel the "felicidad," which is Latin for "happiness."

SAMBA

A folk dance of Brazil, the step pattern is similar to our waltz and polka. Listen for those percussion instruments special to the Samba. It's a festival sound, straight from Brazil, where the greatest dance spectacle in the world takes place, the Carnival (our Mardi Gras in New Orleans is an offshoot). Samba music in Rio is an amalgamation of African and Latin American rhythms, adorned with melodic lines, like a serenade and can be danced slow or fast. The bouncing upbeat is more popular in North America. Naturally, the Latins like it more laconic. Practice to the slower paced Samba, the knee action is springy up and down, with a swinging motion in the upper part of the body like a pendulum.

NOTE: On the closing step, the pause is affected, not on forward or backwards step as in Foxtrot or Rhumba.

Timing: Slow, Quick, Quick, Slow, Quick, Quick.
Footwork: Long, short, short, long, short, short.
NOTE: One and four are two and five full beats, three and four are half beats, three and six are in place, and six are full beats.
1) Lf forward on beat
2) Rf close to left (as small as possible)
3) Lf hold beat in place
4) Rf step back on beat
5) Lf close to right (as small as possible)
6) Rf hold beat in place

BOSSA NOVA

This is the same as the Samba with shorter steps and is done more with a rocking motion.

CHA-CHA

The Cha-Cha is as familiar to Americans as it is to the Cubans, where it originated as a derivation of the Mambo. It's so easy, you'll be executing the steps in no time, and moving on to the fun variations. Keep your steps precise and in accordance with the staccato rhythm. It's a one, two, three, triple step.

Timing: Slow, Slow, Quick, Quick, Slow.
Footwork: Long, Short, Short, Short, Short.
S 1) Lf forward
S 2) Rf hold in place
Q 3) Lf back
Q 4) Rf close to left
S 5) Lf step back
S 6) Rf step back
S 7) Lf hold
Q 8) Rf forward
Q 9) Lf close to right
S 10) Rf forward
NOTE: TAKE SMALL STEPS

MERENGUE

Here's a folk dance that originated either in Haiti or the Dominican Republic, which shares the same island. Both have an explanation of how the slight limp that characterizes Merengue movement developed. The Haitians say an early ruler had a lame son who liked to dance, and out of courtesy, everyone incorporated his limp into their dance form. The Dominicans tell of a war hero, who returned with a lame left leg and was shown respect when he rose to dance by everyone favoring their right legs on the dance floor. Actually, the step is accomplished by a flexing of the knee at the same time leaning the body slightly to the same side. Except for this slight difference, the Merengue follows the same motion as the Rhumba and Mambo, utilizing the Cuban hip movement. The rhythm is staccato. Make your steps neat and precise taking one step with each beat of music. It's an easy dance to master. Man starts on left, steps left on left foot and brings right foot to touch. Woman starts on right foot.

Timing: Quick, Quick, Quick, Quick (March time)
Footwork: Short, Short, Short, Short
Q 1) Lf to side
Q 2) Close with Rf
Q 1) Lf to side
Q 2) Close with Rf
NOTE: All steps are quick, one step to each beat. Accent the second step by flexing the knee slightly.

MAMBO

If you remember the Lindy, combine it with the Rhumba and you've got a Mambo. The Mambo combines the staccato rhythm of the American Lindy with the hip movement of the Rhumba. Another one of those "jungle dances" born of primitive rituals, it calls for absolute abandonment to the music. Keep your knees flexed at all times and concentrate body motion in the hips. Keep it under control, with no exaggeration, just subtle suggestion and staccato steps . . . a prance followed by a glide. Warm-up as though you were stepping over a low obstacle then shift your weight backwards without moving your feet. You can dance holding each other or apart with larger steps. For the adventurous, there are side breaks, forward breaks and a variation called "open chase."

Timing: Quick, Quick, Slow, Quick, Quick, Slow.
Footwork: Short, Short, Short.
Man's part: Q 1) Lf step forward
Q 2) Rf hold in place
S 3) Lf step back
Q 4) Rf back
Q 5) Lf hold in place
S 6) Rf step forward

TANGO

One of the sexiest dances of all time, the Tango is danced all over Latin America under various names. No dance more typifies the Latin love theme, the seductive female, the aggressive male. "It takes two to Tango," so hold your hips close and make your footwork meticulous. The secret is keeping weight on the instep, foot flat on floor when advancing forward. Stand erect and carry it off with bravado and daring. As in any game of pursuit, timing is all important. The style demands suave and finesse, measured crossing and flexing steps with poised pauses. "Nuestro tiempo" refers to faster tempo. There are over a thousand variations to choose from, but the basics remain as follows:

Timing: Slow, Slow, Quick, Quick, Slow and hold
Footwork: Long, Long, Short, Short, Short
BASIC STEP CLOSED
Man's Part: S 1) Lf step forward
S 2) Rf step forward
Q 3) Lf forward
Q 4) Rf step forward and to side
S 5) Lf close to right (but do not shift weight, just touch)
REPEAT

CORTE

The dramatic dip that is originally associated with the Tango.

Man's Part: S 1) Lf step back (bend knee and dip)
S 2) Rf hold
Q 3) Lf step forward
Q 4) Rf step forward and to side
S 5) Lf close to right (but weight does not shift, just touch)
NOTE: Man—the corte (dip) turn left foot out slightly to pass partner's right knee
Woman—Corte stretch left toe backward so left leg is straight and left heel is raised from ground.

STYLING: Every slow step should be held until the last possible moment before moving the opposite leg. Upper torso kept in close contact. Timing pauses and stops makes the drama. Go back and forth between closed and open dance position.

LATIN HUSTLE

Now that you have learned the basic Latin dances you have almost learned the hustle. It is derived from the Lindy, Cha Cha, Merengue, and the Waltz.

Timing: Slow, Slow, Quick, Quick, Slow, Slow and Slow
Footwork: Tap Long, Short, Short, Short, Short, Short and Short
S 1) Touch lightly with Lf
S Then with same foot, step with weight on Lf in place
Q 2) Forward on Rf (As in Cha Cha)
Q 3) Forward on Lf
S 4) Forward on Rf then reverse
S 5) Forward on Lf
S 6) Forward on Rf
S 1) Touch lightly with Lf
S Stop with weight of Lf in place
Q 2) Rf back (as in Cha Cha)
Q 3) Lf back
S 4) Rf back
S 5) Lf back
S 6) Rf back

• *Here are some hints for pivoting. When pivoting to the right, it is the left foot that goes around. When pivoting on the left foot, the right foot goes around. This applies to the Cha-Cha, Rhumba, Hustle, and the Salsa Mambo.*

DANCE INSTRUCTIONS BY DON PALLINI

Pallini, Murray and Astaire
Please send home my lady fair.
Since she started dancing lessons,
My meals come from delicatessen,
And while she learns the samba, rhumba,
I must put the kids to slumber,
Wash the dishes, clean the house
Am I a man or just a spouse?

1948 NEWSPAPER ARTICLE

If any single person can be credited with introducing and promoting Latin Dancing in the United States, that credit goes to Don Pallini, which explains why his name appears alongside Astaire and Murray in this clipping from a social column of a New York newspaper. Pallini hit his peak of popularity in the forties, an era when New York nightclubs like the Latin Quarter flourished and ballroom dancing was big. Photographed with long legged starlets and wealthy debutants, Pallini was forever introducing a new Latin step, opening another dance studio, presiding over a dance contest, or the opening of glittering nightclubs. Curvacious figures were in, the Copa girls at the Cabana were kicking high and so was Pallini. A serous performer and President of the American Academy of Dancing Arts, he devoted himself to raising the level of excellence in dance. Famous actor Rudolf Valentino, reputedly urged Pallini to give up tap and teach people to Tango. Pallini's name is associated with many favorite film stars whom you can catch on the late show in films like SAMBA, a Fox musical, starring George Ratt and Carmen Miranda. As you're tuning in on those nostalgic moments, you might wonder what happened to Don Pallini, who inspired such passion for Latin love themes. He has never missed a beat. He operates a successful dance studio in the heart of New York City, and is showing people what Salsa is all about, while teaching the Latin Hustle.

CREDITS
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CTS 49
STEREO

Jean Balissat

Sinfonietta pour orchestre à cordes

Orchestre de Chambre de Zurich
Direction: Edmond de Stoutz

Raffaele d'Alessandro

Tema variato pour grand orchestre

Orchestre du Studio de Genève
Direction: Jean-Marie Auberson

Hans Haug

Elégie pour hautbois et petit orchestre

Edward Meylan, hautbois

Orchestre de Chambre de Lausanne
Direction: Hans Haug

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Comunità di lavoro per lo sviluppo della musica svizzera
Cumünanza da lavur per la promoziun da la musica svizra

CTS 49

STEREO

Face A

Jean Balissat (1936)

Sinfonietta pour orchestre à cordes

1 Largamente (6′39″) 2 Scherzo (2′35″)
3 Adagio (9′17″) 4 Vivo (2′47″)

Orchestre de Chambre de Zurich
Direction: Edmond de Stoutz

Durée: 21′46″ Edition manuscrite

Face B

Raffaele d'Alessandro (1911–1959)

Tema variato pour grand orchestre

Orchestre du Studio de Genève
Direction: Jean-Marie Auberson

Durée: 16′ Edition manuscrite

Hans Haug (1900–1967)

Elégie pour hautbois et petit orchestre

Edward Meylan, hautbois

Orchestre de Chambre de Lausanne
Direction: Hans Haug

Durée: 6′40″ Edition manuscrite

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RICHARD DANIEL HENTON

Pastor Richard D. Henton and his church, The Monument of Faith Evangelistic Church, played host to Vernard Johnson at his recent "live" recording session in the "Windy City."





Pastor Richard D. Henton



SIDE A
Jesus Can Work It Out
Blessed Assurance
Trust In God - *Soloist: Aaron Martin*
Sweet Spirit
Nobody

SIDE B
Lord Don't Move The Mountain
I've Been Blessed
He Looked Beyond My Faults
Sho' Nuff
Song Of Praise

MUSICIANS

Walter Owens . . . . . *Organist*
Yuleander Seals and Timothy Scott . . . . . *Drums*
John Hinton and Richard Gibbs . . . . . *Bass*
Aaron Martin . . . . . *Piano*
Vernal Hinton . . . . . *Minister of Music*

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LP – 5391 ESTEREO

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Vol. 1

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Cantantes: PEPE COBOS MARCOS CABRERA y FREDDY

TUCUSITO Y SUS ASES





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Vol. 1

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TUCUSITO	(D.R')
CUMBIA NEGRA	(Carlos Román)
LA LADRONA	(Diego Verdager)
SOBOREANDO	(Freddy Barberan-Julio Izurieta)
METI MI PI	(D. en D.)
LA RUEDA	(D.R.)
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PEDACITO A PEDACITO	(Ricardo Realpe)
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B

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PEDACITO DE MI VIDA	(Marino Valencia)
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LA CUMBIA	(Pastor López)
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ETHNIC FOLKWAYS RECORDS FE 4205

GREEK-JEWISH MUSICAL TRADITIONS

Recording and Notes by Amnon Shiloah, The Hebrew University, Jerusalem



PAROCHET, SYNAGOGE IN MACHANEH, JEHUDA, PHOTO BY RICARDA SCHWERIN

COVER DESIGN BY RONALD CLYNE

ETHNIC FOLKWAYS RECORDS FE 4205

SIDE 1

1. "Psalm 93" sung on friday's evening service (Joanina) 2:00
2. "The day of Sabbat" A Sabbatical hymn (Corfu) 1:45
3. "There is nothing like the Sabbat" A Sabbatical hymn (Larissa) 2:50
4. "Buena Semnan" (sung in Judeo-Spanish on Saturday evening) (Salonica) 1:50
5. "I got up early" - A penitential Prayer (Joanina) 2:30
6. "Little Sister" - Hymn for the New Year (Chalkis) 1:05
7. "Time to the gates of Salvation to open" - id (Larissa) 3:08
8. "With a feeling of humility" - Expiations day (Salonica) 2:00
9. "Keter" - Sanctification for Expiations day (Corfu) 3:10
10. "No Mighty but God" - a purim hymn (Chalkis) 1:05
11. "Purim Purim - a purim hymn (Chalkis) 1:16
12. Un Cabrecito - A Pessah Song - Larissa 0:50
13. Moses and Pharoah - A Pessah Song (Salonia) 1:30

SIDE 2

1. I thank you for having listened to me - hymn for Pessah (Volos) 2:32
2. Bless be this dey - Pentecote (Joanina) 1:05
3. Alavar Alavaremos - Circumcision (Larissa) 3:30
4. Hymn for the Circumcision Ceremony (Corfu) 1:30
5. Excerpts from a circumcision ceremony (Athens) 2:30
6. Torala y Pulia - a wedding song - Joanina 2:20
7. Si tu me querias - a wedding song (Larissa) 1:40
8. La Novia (a wedding song (Salonica) 1:45
9. El Rey de Frantia - A Romanza (Salonica) 2:10
10. La vaba la niña blanca "A Romanza (Salonica) 2:10
11. Mañana y Mañana - A Cradle Son (Larissa) 5:00

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43 W. 61st ST., N.Y.C., U.S.A.10023

GREEK-JEWISH MUSICAL TRADITIONS

Recording and Notes by Amnon Shiloah, The Hebrew University, Jerusalem

DESCRIPTIVE NOTES ARE INSIDE POCKET

ETHNIC FOLKWAYS RECORDS FE 4205

FOLKWAYS RECORDS Album No. FE 4205
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GREEK-JEWISH MUSICAL TRADITIONS

Recordings and notes by Ammon Shiloah, the Hebrew University, Jerusalem.

Master tape prepared in the electronic studio of the Hebrew University, by J. Siles.

The history of the Jews in Greece goes back to the biblical period, but the earliest evidence about Jews on the Greek mainland dates only to the third century B.C. Throughout this long history many different regimes have ruled over Greece and have left their trace on Jewish life and culture. As a result of the several waves of Jewish emigration to Greece from different European countries, at least three major traditions may be distinguished in the Greek-Jewish heritage.

The first and oldest tradition is that of the Greek-speaking Jews known as the Romaniots (Gregos). Writing about this group, Benjamin of Tudela, the 12th century traveler, says that in his time there were Jews in Corfu, Ioanina, Arta, Patras, Chalkis, Salonika, Thebes and Aphilon. With the arrival of the Spanish refugees in the XVth century the hegemony and the homogeneity of the Romaniots were perturbed. However, in spite of the overwhelming influence of the Sepharadi newcomers, the Romaniot tradition of the Byzantine period has survived, notably in Ioanina, Arta, Patras, Chalkis and Crete.

With the expulsion of the Jews from the Iberian peninsula in 1492, one wave of exiles spread over the Ottoman empire and soon established several flourishing centers in Northern Greece, mainly that in Salonika which at its height, during the sixteenth and seventeenth centuries, was known for its cultural pre-eminence as well as for its rich economic resources. In Salonika, Trikala, Larissa and Volos, the Sephardi Jews introduced their own customs and their language, the Judeo-Spanish; the different groups also established synagogues of their own patterned after those left behind in the Iberian peninsula. During the sixteenth and seventeenth centuries, the population of this group increased with the influx of Spanish Marranos.

The third tradition is that of the Italian-speaking Jews whose ancestors were expelled from Apulia in southern Italy. This tradition is evident in the isle of Corfu and its neighbouring centers.

The events of World War II dealt a decisive blow to the long and rich history of Greek Jewry; out of over 100,000 souls only 10,000 survived the Holocaust. Many flourishing communities disappeared forever.

II

In the summer of 1970, when I undertook a field trip to Greece, I found only tiny scattered communities, some not exceeding 200 individuals, struggling to maintain their dying traditions. In almost each of the eight communities visited I found only one surviving reliable informant who had a good knowledge of the tradition. The members of these communities were aware of the situation but of course could not reverse it. An internal migration toward the relatively larger centers, Athens and Salonika, has unavoidably occurred.

In the course of my six-week field trip I collected musical documents in the following centers: Athens, Chalkis, Corfu, Ioanina, Larissa, Salonika, Trikala and Volos. I tried to systematically record the local musical traditions, encompassing the synagogal, paraliturgical and secular music. The result of more than twenty hours of recording including prayers, biblical chants, hymns and domestic songs covering all the events in a man's life. These documents are in Hebrew, Greek, Judeo-Greek and Judeo-Spanish. A few are bilingual. I believe that they offer a panorama of the multiple musical traditions of the Greek Jewry, although perhaps not of its highest achievements.

In this selection I have attempted to reflect the cycles of the liturgical year and of human existence, as well as the complex of the different musical traditions. I begin with four Sabbath songs belonging to four different traditions, including one in Judeo-Spanish (A,4). These are followed by eleven hymns and songs representing different feasts and diverse communities, including three bilingual examples, one in Hebrew and Judeo-Spanish (A, 7, 8), as well as two Passover folk songs in Judeo-Spanish (A,12,13). The songs on B,3-8 represent samples from the repertoire of circumcision and wedding songs and the last three items on side B attempt to illustrate the beautiful Judeo-Spanish Romancero. My field trip was sponsored by the Jewish Music Research Center and generously supported by the Central board of the Greek Jewish communities to whom I wish to express my heartiest thanks.

One striking fact emerges from this selection, namely the total absence of any instrumental music or any instrumental accompaniment. This is not due to any particular cultural impoverishment of Greek Jewry; it seems that even in the past non-Jewish instrumentalists were usually hired to enhance family rejoicings. The nature of the vocal examples included in this selection reflects the differences among the three groups described above. Three musical styles can be distinguished: the earlier Byzantine (Romaniot), the Sephardi (Judeo-Spanish) and the Italian or Pugghiesi (from Salento in Apulia-Puglia). In all three styles there are further basic differences between synagogal music and secular songs and to a lesser degree between men's and women's singing and repertory. The men's style, especially in the synagogal traditions of the Sephardis and the Romaniots, is characterized by a nasalizing intonation, a parlando-rubato and a nostalgic-plaintive rendition; it is strongly melismatic and mostly solo-ist. Generally speaking it denotes the influence of both Turkish and the New Byzantine church music. Some secular and women's songs are performed in a similar way but usually the domestic repertoire is less charged and more limpid. It is noteworthy that the women were also assigned the singing of paraliturgic hymns and some of them achieved mastery in the performance of solo synagogal pieces, imitating the art of the *hazzan* (the precentor). Such is the case for instance of Anna Raphael from Ioanina who sings a wedding song in Greek in this selection (see B,6).

For Additional Information About

FOLKWAYS RELEASES

of Interest

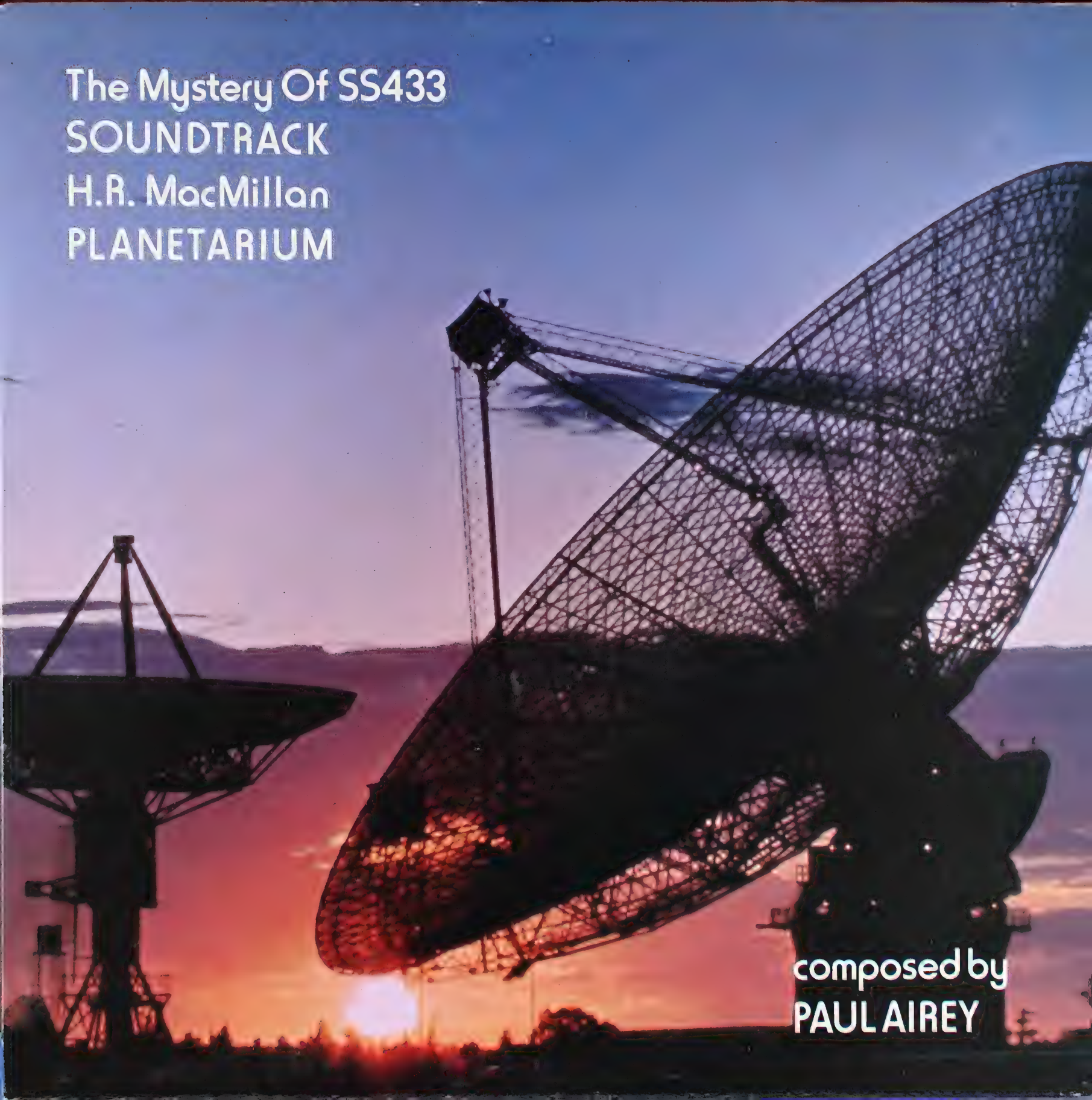
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LITHO IN U.S.A.

The Mystery Of SS433
SOUNDTRACK
H.R. MacMillan
PLANETARIUM



composed by
PAUL AIREY

SIDE ONE

1. Cumulonimbus .....1:30 (Kit Peak Sunset Scene)
2. The Invisible Rainbow .....1:35 (Radiation Spectrum Scene)
3. Ours in Time .....1:05 (Summer Sky Scene)
4. Alla Vivaldi .....3:45 (Rainbow Scene)
5. Up and Down Under .....2:00 (Australian Scene)
6. Aquila .....1:35 (Title Scene)
7. Totyarquil ..... :30 (Ancient Civilizations)
8. Digeree Way .....4:07 (Anglo-Australian Observatory)
9. Shadowcasters .....1:33 (Back Alley Murder Scene)

SIDE TWO

1. A Star Most Bizarre .....3:50 (Theme of Mystery of SS433)
2. Binary Brilliance .....1:20 (Binary Star Scene)
3. Tortured Atoms .....2:00 (Most Complex Model Scene)
4. The Edge of the Universe .....4:50 (Prelude)
5. A Star Most Bizarre .....2:10 (Variation One)
6. The Realm of the Quasars .....2:15 (Deep Space Scene)
7. Aquila, Reprise 1:47

MUSICIANS

Dorothy Eaton	Violin Solo on A Star Most Bizarre
Sandy Chan	Violin
Amita Modi	Violin
John Friesen	Cello
Henry Christian	Piccolo Trumpet
Tom Colclough	Tenor Sax
Kimball Sykes	Clarinet
Larry Olson	Drums, Percussion
Donn Tarris	Guitar, Bass
Jim Dean	Congas
Dougg MacCaulder	Percussion
John Jacyna	Jupiter 8, Vocorder
Paul Airey	Roland Jupiter 8, Jupiter 4, Roland SH 1 Synthesizer, RS 101 Strings, RS 202 Strings, Digital Sequencers, Piano, Harpsichord, Vocorder, Flute, Percussion.

The Mystery Of SS433 soundtrack is designed to take the listener from the ancient civilizations of Australia and China through to the furthest reaches of the visible universe, the realm of the Quasars. SS433 is a production of the H.R. MacMillan Planetarium made possible by a grant from the National Museum Assistance Council.



THE MYSTERY OF SS433 SOUNDTRACK

Composed and Arranged by: *Paul Airey*
Produced by: *Paul Airey*
Executive Producer: *Erik Koelemeyer*
Assistant Producers: *Dougg MacCaulder, Donn Tarris*
Engineered by: *Donn Tarris* *At Steppingstone Production House/Buttertree Recording Richmond, B.C.*
Mixed by: *Dale Penner*
Mastered at: *Imperial Record Corp. Vancouver, Canada*

Artwork Direction: *Tim Smyth*
Cover Design: *Scott Sampson, Robin Golde*
Cover Photo: *C.S.I.R.O. Parkes Radio Telescope, Sydney, Australia*
Graphics: *Eric Dunn*
Photography: *Maria Moros*
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Buttertree Recording Studio
Tarmac Publishing
Entrecom Media Services
Pacific Show Productions
David Hurd, Erik Koelemeyer and all the staff
David Roger
Dougg, Michael, Eric, Sarah, Kelly, Angela, Dale, Donn, Bill, Tim, Ben, Janet, Larry, Brian and Neils, and Scott.

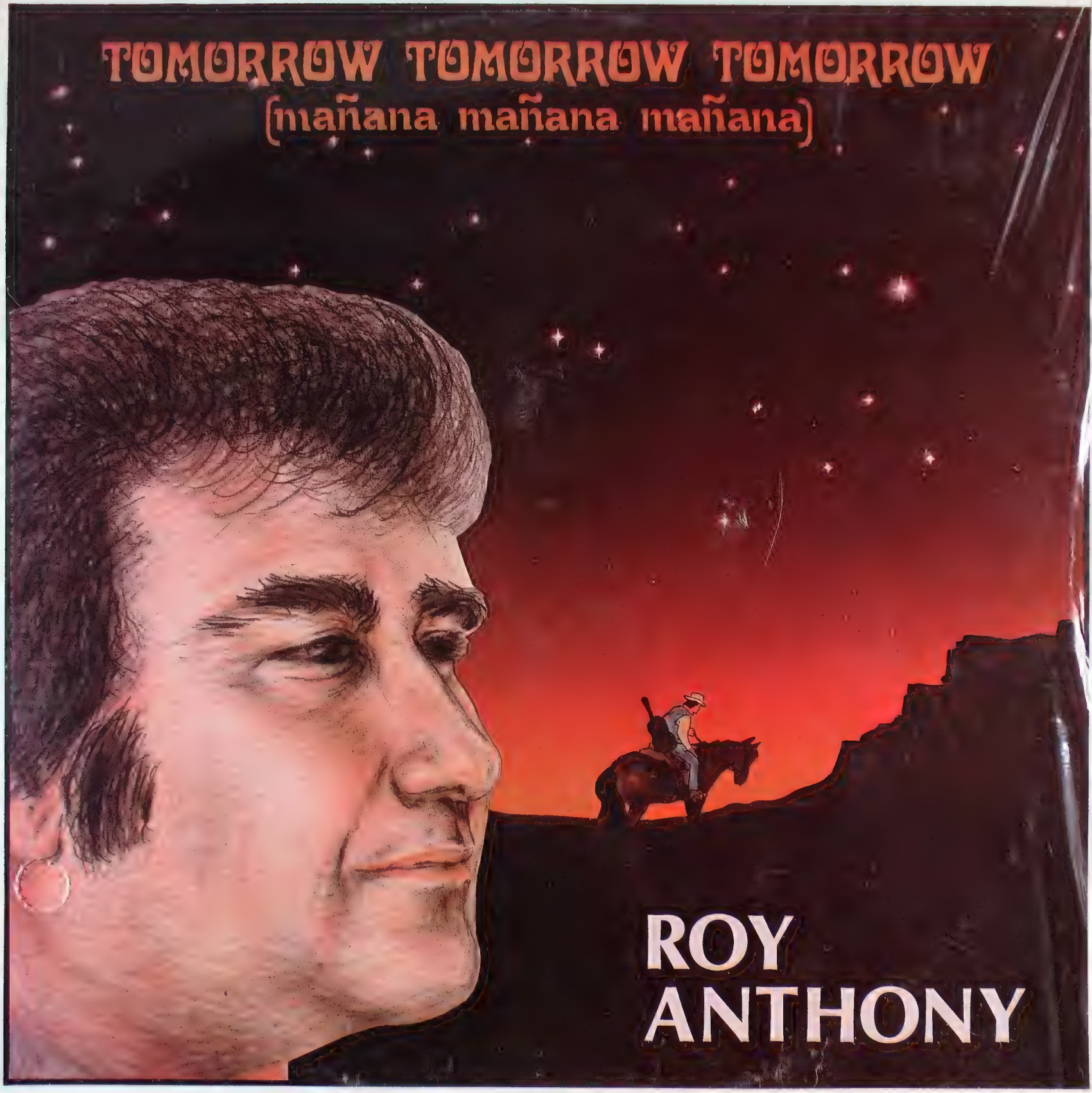
SPECIAL THANKS TO:

Stephen Chatman, Edward Parker, Roy Hudson and Dal Richards for their inspiration and patience.

This album is dedicated to *Mr and Mrs J. C. Airey.*

Most of the special audio effects used in SS433 were pre-programmed on electronic keyboard synthesizers in the studio.

© 1982 Planetarium Records


TOMORROW TOMORROW TOMORROW
(mañana mañana mañana)
ROY
ANTHONY



ROY ANTHONY

Roy Anthony's unique ability to blend his contemporary and Latin music to our own island music and moods has been the focal point of his popularity throughout the islands since his arrival in Hawaii ten years ago. It's an original sound easily distinguished and commonly called "The Roy Anthony Sound". Roy is no newcomer to Hawaii nor the mainland with a string of distinguished appearances in such well known clubs as the Aladin Hotel in Las Vegas, Howard Manor in Palm Springs and the Hilton Hawaiian Village in Honolulu, just to name a few. His voice, his music and his popularity have taken him through over 25 states for the past twenty years. Although he's the proud holder of one big album years back, this particular L.P. holds a special place for Roy. Hawaii is home and it is his appreciation for Hawaii's own blend of sounds which has allowed him the inspiration and desire to undertake the recording of this album. If you have heard Roy Anthony you will know what to expect....if you haven't....sit back... and expect the best!

SIDE I

TOMORROW, TOMORROW, TOMORROW-BMI
Words - Mew Lan Chow
Music - Roy Anthony
Spanish Words - Manuel Castaneda

BAILA FILIPINO - BMI
Words - Roy Anthony
Music - Manuel Castaneda

COCA COLA COWBOY
Pinkard-Dain-Dorfatchley

LILIA MAGALI - BMI
Instrumental
Music - Leocadio Castaneda

SHE BELIEVES IN ME
Paul Gibb - Angel Wing Music

SIDE II

TINA FINA - BMI
Words and Music - Roy Anthony

ONE SIDED LOVE AFFAIR - BMI
Words and Music - Jevon Thompson

BAILA KACHI-KACHI - BMI
Words and Music - Roy Anthony

HONOLULU CITY LIGHTS
Keola Beamer - Niniko Music Pub.

Musical Arrangements: Roy Anthony and Manuel Castaneda



MANUEL CASTANEDA

When you hear the Roy Anthony sound, you cannot escape the unforgetable presence of Manuel Castaneda on trumpet! Born in Agua Caliente Sinaloa, Mexico, Manuel comes from a background of music since early childhood when his father, a well known trumpeter in his time, taught Manuel the art of trumpeting. Without any formal education in music, Manuel paid his dues working with big bands in Guadalahara and Mexico City and later with Roy since the early sixties. He soon established himself with the honor of being rated among the top three trumpeters in America and Mexico. Manuel's exotic, powerful, and yet sensitive trumpeting has been a distinguishing force behind the Roy Anthony Sound for many years. Again....sit back and... expect the best!

Roy Anthony - Lead Vocals, Piano and Piano Bass
Manuel Castaneda - Trumpet, Synthesizer, Piano, Vocals
Jim Hutchkins - Trombone, Trumpet
Jevon Thompson - Drums
Kaimana Nacua - Drums

SUNRISE RECORDS

Recording: Kona Gold Recording
Mixing: Jungle Recording
Mixing: Engineer: Chris Hinshaw
Cover Illustration: The Art Attack, Kaneohe, Hawaii
Executive Producers: Doris Chow and Mew Lan
Produced By: Roy Anthony
Special Thanks - David "Kawika" Crowley
(Kawika Productions and Records) for invaluable assistance.

GRANDES EXITOS DE CHEO GARCIA

EXITO
$49000

STEREO
TH 1190



y la Orquesta Billo's Caracas Boys

GRANDES EXITOS DE CHEO GARCIA

TH tico hits
STEREO
TH 1190

LADO A

MI CALI BELLA
(Carlos Vidal - Victor Mendoza)

LA CASA DE FERNANDO
(Pacho Galán - C. Vidal)

CUMBIA CALETERA
(J.C. Díaz)

PALMIRA SEÑORIAL
(José Barros)

OCHO DIAS
(Lisandro Meza)

MANUELITO BARRIOS
(Toño Fernández)

LADO B

LA BUTIFARRA DE PACHO
(Pacho Galán-C. Vidal)

TRES PERLAS
(Carlos Vidal-Victor Mendoza)

BOQUITA SALA
(Pacho Galán - C. Vidal)

COROZAL Y SINCELEJO
(Pedro Salcedo)

PAISAJE
(Rafael Mejía)

FIESTA EN CORRALEJA
(Rubén D. Salcedo)

Dirección de Repertorio: Javier García M.

y la Orquesta Billo's Caracas Boys

Manufacturado y Distribuido por: FM

℗ 1982 Productor Fonográfico FM DISCOS & CINTAS LTDA. Apartado Aéreo 13408 Bogotá Colombia (Afiliado a Asincol) EL DISCO ES CULTURA

AMERICA'S SPIRIT



Printed in U.S.A.

Mansion Records 2178 (Lyric Booklet enclosed.)

America's Spirit

SIDE ONE

GIVE US THE CHILD
TIMELESS WAR
YOU CAN'T GO HOME AGAIN
STATEMENT OF AN AGED INDIAN
GERONIMO'S CADILLAC
BACKSLIDER'S WINE
CALICO SILVER
QUEEN OF THE SILVER DOLLAR

SIDE TWO

I HAVE A DREAM
FROM SILVER LAKE
THE NEGRO SPEAKS OF RIVERS
AMEN — OH HAPPY DAY
DEPORTEE
AMERICA'S SPIRIT
SONG FOR WOODY — A NEW DAY



America's Spirit. Picture it as Winston Churchill did, a bold, lusty youth who treads on all your sensibilities, but whose goodhearted freshness is the envy of older nations. Picture the great melting pot, with each of us bubbling independently; the immigrant who promises to enrich our culture, the plight of the Indian, an American Dream yet unfulfilled; the slave, a symbol of our struggle for equality, with the Black emerging as a bold new American; all part of Thomas Jefferson's new nation.

Joseph W. Gauld
Founder, Hyde School

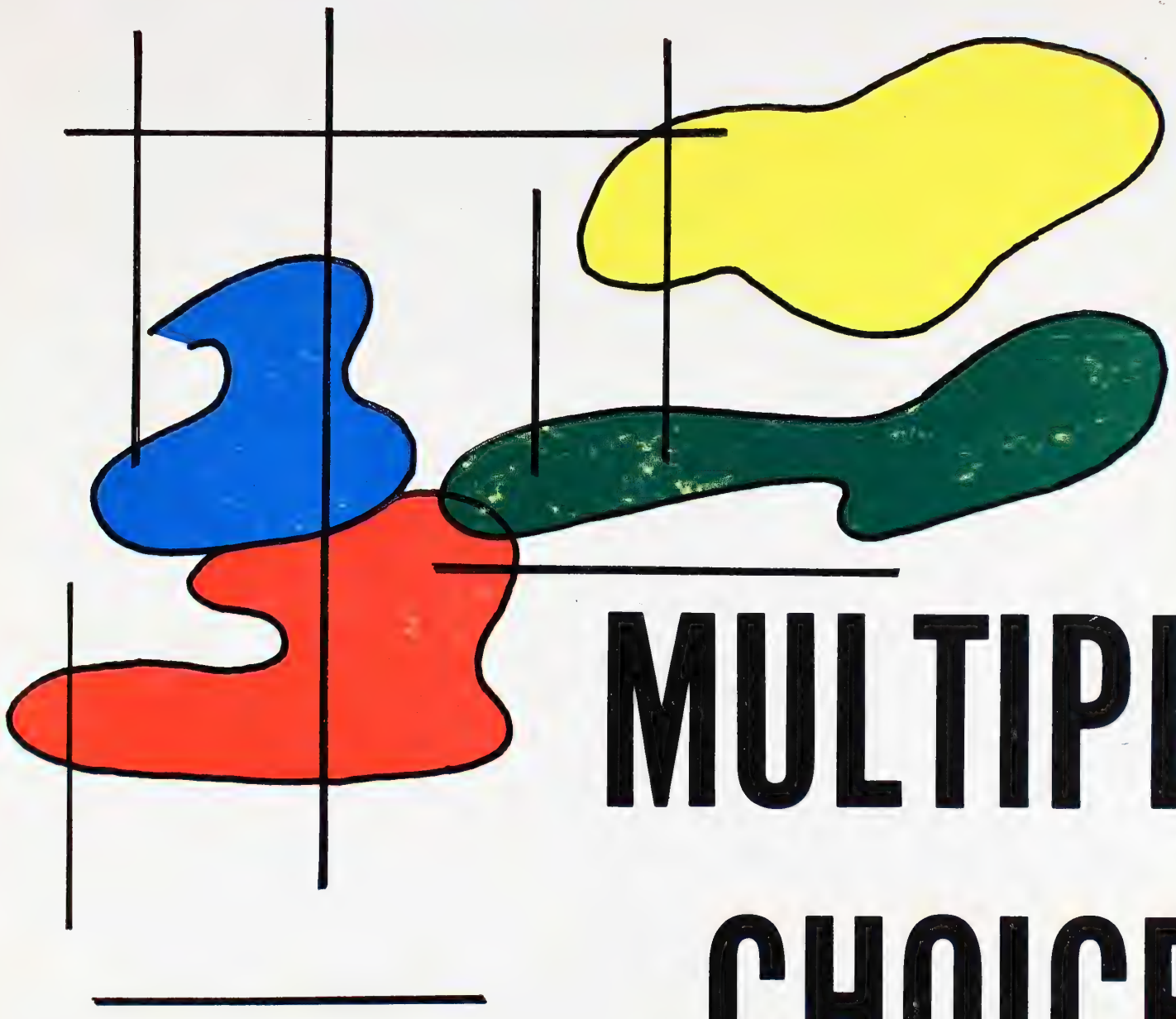
This album is respectfully dedicated to Dr. Vincent Mikoloski, who died April 18, 1977.
Mike was a real man. He had the courage to learn from his children. All of us will miss his commitment and inspiration.

© 1977, Hyde School, Bath, Maine. Recorded at RCA Studios, 119 West 44th St., New York, NY, April 19 and 20, 1977.
Printed in U.S.A.

SIDE ONE: "Give Us the Child" Legg-Larsson, Hyde School; "Timeless War"; "You Can't Go Home Again" Legg, Larsson, Warren, Sipsey, Wehringer, Hyde School; "Statement of an Aged Indian" Macmillan, Collier Books; "Geronimo's Cadillac" Murphy, Quarto, Mystery Music, Inc. BMI; "Backslider's Wine" Murphy, Mystery Music, Inc. BMI; "Calico Silver" Murphey-Cansler, Mar-Ken Music Co. BMI; "Queen of the Silver Dollar" Silverstein, Evil Eye Music Inc. BMI
SIDE TWO: "I Have A Dream", Dr. Martin Luther King; "From Silver Lake" Browne, Open Window, BMI; "The Negro Speaks of Rivers" Hughes; "Amen" (trad.); "Oh Happy Day" Hawkins, Hawkins Music Co.; "Deportee" Guthrie, Hoffman, Ludlow Music, BMI; "America's Spirit" Legg, Guthrie, Dylan, Bates, Ward, Hyde School; "Song to Woody" Dylan, Dutchess Music Corp.; "A New Day" Legg, Larsson, Hyde School

THE

BRANDENBURG JAZZ ENSEMBLE



MULTIPLE CHOICE!

THE BRANDENBURG JAZZ ENSEMBLE

MULTIPLE CHOICE!

The **BRANDENBURG JAZZ ENSEMBLE** is a refreshing idea in entertainment. They have not been satisfied to simply imitate what others have done. They employ no cover-up gimmicks to hide a lack of talent. Instead, the **BJE** has created a new sound in vocal jazz, full of enthusiasm and life. Their talent is readily evident. Their quality is complete.

The cuts on this album represent a cross-section of the **BJE**'s astounding musical ability. They move easily from the driving beat of ***I Wish I Knew*** to the lush and moving ballad style of ***Spring Can Really Hang You Up The Most*** from the liveliness of ***Lullaby of Birdland*** to the melodic charm of ***Somewhere.***

Perhaps the best word to use in describing the **BJE** would be "worthwhile". They have something to offer. By listening, I feel you have something to gain.

JAY ADAMS — Manager

Side I

This Could Be the Start of Something Big
Steve Allen (arr. G. Cotton)

Bluesette
Jean Thielemans (arr. G. Cotton)

Memory Lane — Jim Hyman — Solo
S. Cooke
J. W. Alexander
(K. Peterman, piano; arr. G. Cotton, B. Wineburgh, drums)

When Sunny Gets Blue
J. Segal
M. Fisher
(arr. G. Cotton; K. Peterman, piano; B. Wineburgh, bass; G. Cotton trumpet)

All the Things You Are
J. Kern
O. Hammerstein II (arr. B. Wineburgh)

Shadrack — Jim Hyman — Solo
R. MacGimsey (K. Peterman, piano; B. Wineburgh, drums)

Personnel

Sopranos:	Anne Giauque Pam Rundlet Jean Thrasher
Altos:	Florence Ann Roberts Carolyn Roetting Amy Wunder
Tenors:	Zane Brandenburg Dick Ehly Barry Wilson
Basses:	Ted Gilbert Bob Harris Kirk Peterman
Piano:	Bill Wineburgh
Bass:	Gene Cotton
Drums:	Jim Hyman

Side II

I Wish I Knew
B Taylor
D. Dallas (arr. G. Cotton)

Spring Can Really Hang You Up the Most
Anne Giauque — Solo
T. Wolf
F. Landesman (arr. K. Peterman)

The New ABC
Dave Lambert (arr. G. Cotton)

He Loves Me — Gilda Salto — Solo
Jay Adams

Lullaby of Birdland
G. Shearing (arr. G. Cotton)

Somewhere
Leonard Bernstein (arr. K. Peterman)


S·O·N·O X ESTEREO
IES 13-143
Sonolux
JAIME LLANO GONZALEZ
interpreta
con órgano y ritmo a
LUCHO BERMUDEZ
MI CUMBIA
BORRACHERA • TINA
COLOMBIA TIERRA QUERIDA
HURACAN • ESPIRITU COLOMBIANO
DANZA NEGRA • DIANA MARIA • SAN FERNANDO
PRENDE LA VELA • DOBLE CERO • CARMEN DE BOLIVAR

JAIME LLANO GONZALEZ

interpreta con órgano y ritmo a

LUCHO BERMUDEZ

Sonolux
FIDELIDAD

LP 12-503 / IES 13-143

LADO 1

1 - TINA - Gaita
2 - BORRACHERA - Porro
3 - PRENDE LA VELA - Mapalé
4 - DANZA NEGRA - Cumbia
5 - COLOMBIA TIERRA QUERIDA - Porro
6 - HURACAN - Pasillo

LADO 2

1 - DIANA MARIA - Gaita
2 - CARMEN DE BOLIVAR - Porro
3 - DOBLE CERO - Danzón
4 - SAN FERNANDO - Porro
5 - MI CUMBIA - Cumbia
6 - ESPIRITU COLOMBIANO - Pasillo

INTEGRANTES DEL CONJUNTO RITMICO

ZOILO NIETO - Bajo — PEDRO CAYCEDO - Maracas
HERNANDO DIEZ - Batería — PACO NIETO - Tumbadora
CARLOS PINEDA - Güiro

Lucho Bermúdez fue quien llevó desde la Costa Atlántica al interior colombiano, y más exactamente a las radios y a los salones capitalinos, la rítmica música que había de apasionar al mundo entero. Desde el Hotel Granada,inolvidable; desde el alegre cabaret Monte Blanco, fueron lanzados al triunfo internacional, los primeros porros y mapalés, cumbias y merengues que anunciaban una nueva época de la canción criolla.

Lucho Bermúdez fue también quien llevó esos aires a la Argentina, a México y a Cuba. Es pués un auténtico emperador de la música colombiana de tipo costeño.

La música de Lucho Bermúdez viene ahora vestida de nuevo en las versiones del organista antioqueño -de Titiribí- que halló nuevas dimensiones al criollismo musical. Jaime Llano González encuentra nuevos acentos, matices melódicos de novísima extracción en las páginas más famosas del compositor de Carmen de Bolívar. Y en su órgano las pone en órbita otra vez haciéndonos recordar tiempos viejos. Aquellos cuando Bogotá comenzaba su metamorfosis hacia la gran ciudad que es hoy, y los un poco más recientes en que Medellín saludaba gozosa al músico triunfador y vivía noches históricas en el Hotel Nutibara, en donde fueron estrenados, precisamente, los pasillos que sirven para cancelar las dos caras

Bermúdez enriqueció la antología musical de Colombia. Indudablemente. Su música creó caminos. Plantó hitos. Hizo historia. Pero la renovación constante de esa música, la presencia de distintos y más interesantes arreglos cada día, es lo que asegura su vigencia en el repertorio del momento. De ahí el interés de su presencia en este disco, que aparece precisamente cuando Bermúdez acaba de regresar de otro exitoso viaje por los países del Sur de América.

Los admiradores de Jaime Llano González encontrarán también interés sumo en estas grabaciones, porque ellas, una vez más, nos dan la medida de su versatilidad y de su singular sensibilidad artística.

Música de la que siempre es bién recibida, en un estilo que graba en oro las más queridas melodías.

Hernán Restrepo D.

Carátula: Dibujo de Jorge Tobón



LP 12-123 MUSICA COLOMBIANA



LP 12-167 JAIME LLANO INTERNACIONAL



LP 12-233 JAIME LLANO GONZALEZ



LP 12-415 SERENATA ALDEANA



LP 12-442 / IES 104 ALEGRE Y COLOMBIANO

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INDULITO

GD001

GERARD DUPERVIL Chante Le Christianisme



GERARD DuPERVIL
Chante Le Christianisme

FACE I
1. **REVE D'UN CHRETIEN**
2. **AK JESU**
3. **DEUX MILLE ANS**
4. **KOM RELE JESU.**

FACE II
1. **QUAND JESUS REVIENDRA**
2. **POT POURRI:**
3. **JE M'EN VAIS**
4. **PREMIER JANVIER**

Vocal Et Paroles: Gerard Dupervil

Freres Et Soeurs,

Ce disque que je vous presente est l'expression de ma nouvelle orientation; Dieu dans sa misericorde m'ayant fait grace, par sa lumiere j'ai pu reconnaitre mes erreurs du passe. Je comprends aussi que chaque etre humain devrait s'engager a Le glorifier pour les bienfaits recus de son amour. Si jamais vous n'avez essaye de faire quelque chose de bon dans votre vie, je vous invite a faire comme moi; car rendre gloire a Dieu, c'est s'assurer son salut. Lisez: 2 COR. I2:7-9 pour votre edification.

MUSICIENS:

JEAN MENUAU	Guitare Hawaienne
HENRI LEGROS	Batterie
CLAUDE PIERRE-LOUIS	Mandoline
SERGE PIERRE-LOUIS	Basse
PAUL PIERRE-LOUIS	Guitare Rhythme Accordeon
GERARD DUPERVIL	Orgue Sunthesizer Piano
HARRY LEROY	Ingenieur de Son.

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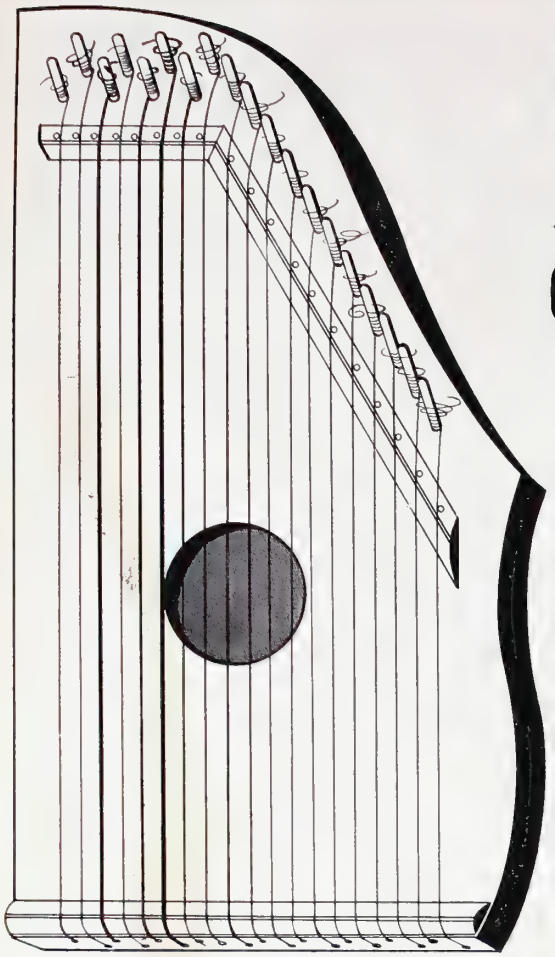
FIDELIDAD



Colombia en la Cítara

de

RAFAEL RAMIREZ



Colombia en la Cítara

de

RAFAEL RAMIREZ

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LADO 1

1 - **GUABINA CHIQUINQUIREÑA - Guabina**
Alberto Urdaneta

2 - **CACHIPAY - Pasillo**
Emilio Murillo

3 - **TIPLECITO DE MI VIDA - Torbellino**
Alejandro Wills

4 - **EL CACHACO - Pasillo**
Rafael Ramírez

5 - **QUE VIVA LA FERIA - Rumba Criolla**
Rafael Ramírez

6 - **MIS TRISTEZAS - Pasillo**
Rafael Ramírez

LADO 2

1 - **AGACHATE EL SOMBRERITO - Bambuco**
Jorge Añez

2 - **EL GUATECANO - Torbellino**
Emilio Murillo

3 - **MIS DOS AMIGOS - Pasillo**
Rafael Ramírez

4 - **COMPADRE PACHO - Rumba Criolla**
D. R. de A.

5 - **LOS FILIPICHINES - Pasillo**
D. R. de A.

6 - **BUNDE TOLIMENSE - Bunde**
Alberto Castilla

Esta tarea, este examen exhaustivo que hace Rafael Ramírez de su propia maestría al vestirnos la música colombiana con las cuerdas metálicas de la cítara, es tan sorprendente y apasionante como pueden serlo el detectar el inesperado milagro, el concretar el audaz descubrimiento. Y nos demuestra, de paso y tan decisivamente, cómo el espíritu del aire musical de nuestra tierra es único y firme, pertinaz en su propia sustancia, inmodificable en su eterna emoción, pues no importa bambucos, guabinas, pasillos, bundes o torbellinos nos lleguen con el vistoso ropaje del órgano "Hammond", en su pleno olor y sabor de tiple, en la gravidez sentimental de la guitarra o, -como en este brillante "caso"-, escabulléndose y jugueteando por entre las cuerdas multiplicadas y tensas de la cítara, la guabina "sabrá" a "Chiquinquireña", el pasillo a "Mis Tristezas" y a "Cachipay", el torbellino a "Guatecano" y el bunde, a "Bunde Tolimense".

Esta es música colombiana, sustantivada en algunos de sus títulos proceros y puesta por un colombiano insigne, el santandereano Rafael Ramírez, en cítara. Hasta donde alcanzan las investigaciones de SONOLUX, Rafael Ramírez es no sólo el primer intérprete nativo del complejo instrumento sino también, -colombianísimo al fin!-, el primero en volcar su dominio de la cítara, a la música telúrica, hasta lograr toda esta deslumbrante joyería de nuestro cancionero, esta ejecución de filigranas en plata, aire y música de la tierra, que hacen que hallemos nuevas dimensiones a las inspiraciones, -epifanías que, a su vez, inspiraron toda nuestra honda pasión colombianista-, de Emilio Murillo y Alejandro Wills; de los dos Albertos inmensos: Urdaneta y Castilla, y del inconmensurable Jorge Añez...

Cuanto a la historia de la cítara, ella se pierde en la misma y más anciana crónica. Si ahora ésta de Rafael Ramírez canta en colombiano, hace más de muchos siglos su nombre nació escribiéndose en latín y griego, y era ya claramente delineada en las pinturas tebanas, mientras todo indica que fueron citaristas egipcios los que primero escribieron su música en el aire, gracias a la púa o "plectro". Plutarco habla de modificaciones en su estructura, y élla también aparece suspendida en la estatua de Apolo Musageto. José María Sbarbi indica que de la cítara se sirvieron los primeros cristianos en las primigenias ceremonias del culto, y reaparece confundiéndose en el siglo octavo con el aniguo psalterio. Luego devienen hablando de ella y describiendo sus múltiples transformaciones, códices franceses y españoles.

Garcilaso y Góngora cantaron su suave canción y con alados adjetivos nos dicen de la cítara. Como ella ahora aquí y en este nuevo y soberbio álbum SONOLUX, nos canta la canción colombiana, leve y firmemente aprehendida por Rafael Ramírez en su afilada púa, que con tanta sabiduría así burila el perfil de nuestros aires.

Nota: Gabriel Cuartas Franco

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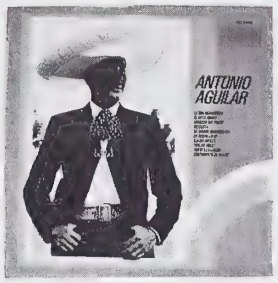
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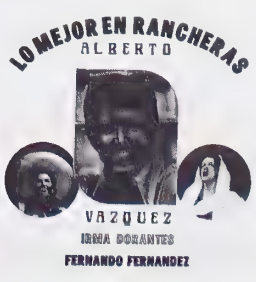
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BRAHMS Trio No. 1 in B Major, Op. 8



The CREMONA ARTS TRIO

BERNARD ROSE, piano SETSUKO NAGATA, violin JAMES KREGER, cello

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The CREMONA ARTS TRIO

BERNARD ROSE, piano
SETSUKO NAGATA, violin
JAMES KREGER, cello

BRAHMS
Trio No. 1 in B Major for Violin, Cello and Piano, Op. 8

I. Allegro con brio
II. Scherzo: Allegro molto
III. Adagio
IV. Allegro

"You would never guess what I've been toying with through these beautiful summer days," wrote Johannes Brahms to his dear friend Clara Schumann on September 3, 1889. "I have recomposed my B Major Trio and can now call it Op. 108 instead of Op. 8. It will no longer be so dreary as before – but is it any better?" In characteristically cryptic (and, alas, untranslatable) fashion, Brahms here deliberately chose a "loaded" word to disparage the Trio's old version, composed fully thirty-five years earlier and issued shortly afterwards as the very first of his published chamber works. The German word Brahms employed for "dreary" – *wüst* – is more often used in certain circles to mean "lecherous" or "promiscuous," and there can be little doubt that this sexual connotation was also in the composer's mind; for in a letter to his publisher discussing a price for the revised score, Brahms mischievously posed the question, "What does one charge for castrating a trio?"

In a sense, the operation that Brahms had performed on his youthful work was even more serious and more delicate than his ribald remark suggests. More than half of the original music was discarded and replaced by completely new material – a fully accurate surgical metaphor in Brahms' vein might involve such improbable concepts as multiple organ-transplantation and the grafting of new limbs. The risks of this procedure, aesthetically speaking, were enormous. Even in Brahms' extraordinarily skillful hands, there was the danger that themes composed thirty-five years apart would subtly fail to cohere. If that, indeed, turned out to be the case, then the revised score would emerge as lifeless: no amount of exquisite craftsmanship could endow it with the organic vitality and the integrity of vision that the original – for all its faults – had unquestionably possessed. Savored in the context of these deep aesthetic issues, Brahms' coarsely jocular metaphor of sterility takes on something of the flavor of a philosopher's chestnut.

Always cautious about new works, Brahms exceeded even his usual hesitancy when it came time to introduce the revised version of the B Major Trio to the public. The composer related to Clara Schumann that he almost cancelled the first performance, scheduled for February 22, 1890 in Vienna: "In spite of the revision, I had given the piece up for dead and didn't want to play it." But the premiere took place after all, and Brahms, his doubts now substantially allayed, found it "a very satisfying occasion."

Despite Brahms' jest about "Opus 108" (which Clara for a while took seriously), the Trio's new version was assigned the same opus number as the original – clear evidence that in the composer's eyes, the old edition was now superseded. However, Brahms allowed the 1854 score to remain on sale, evidently expecting it to die a natural death, as, indeed, it did within a few years. The 1889 version, by contrast, soon became one of Brahms' most beloved chamber works. The great risks had, after all, yielded great rewards; for Brahms had succeeded in using the compressed narrative urgency and freewheeling rhythmic assymetry of his mature style to endow the naive, long-breathed, four-square Schubertian lyricism of his youth with new beauty and profundity.

I. Allegro con brio

Brahms preserved his original opening theme – a rapt, noble utterance of exceptional lyric breadth – but recomposed the rest of the first movement virtually from scratch. The young Brahms, not yet disenchanted with Lisztian ideas of thematic transformation, had tried the experiment of deriving two important second-subject themes from the Trio's opening melody. Because these themes had no real independence, however, Brahms dared not repeat them in the recapitulation for fear of monotony. Instead he had resorted – like many composers in desperate straits – to a patently artificial fugue, attempting to redeem the movement later with a grandiose coda.

The mature Brahms had learned the value of thematic contrast. The new music in the trio begins with the appearance of accompanying triplets in the piano part toward the end of the first group. This triplet rhythm takes on a life of its own, preparing the melancholy beginning of the second subject, dominating the exposition's vigorous closing theme, dramatically inaugurating the fiery development section, and, most magically, bringing forth the radiant recapitulation from the dying fires of the development. Notable also are the ecstatic climax of the second subject, played by violin and cello in high-register octaves, and the wailing transformation of the opening melody introduced in the development. Brahms is able to recapitulate in normal sonata fashion with great effect, and a coda, beginning with sublime introspection in a slower tempo and providing exalted thematic fragmentation, eventually sprints to heroic close.

II. Scherzo: Allegro molto

Brahms left the original version of the Scherzo practically untouched. Only the 1854 coda, a provocative failed experiment in gradual deceleration and harmonic paradox, was replaced.

Cast in A-B-A form, the Scherzo alternates mystery and agitation, eventually arriving at a forlorn melodic fragment for violin, then piano. In the B-section, this theme, extended and translated to the major mode, proves to be the most artlessly luxuriant of waltzes. After the first section is restated, the brief new coda begins with music shrouded in enigma, and then evanesces in unexpected gleams of light.

III. Adagio

In the original version, the main theme – a piano-string antiphony of other-worldly tranquility – had been followed by a gently lyrical central portion. After the main theme's restatement, Brahms, to counteract the impression of excessive overall placidity, had embarked on a fast, ardent coda. In the 1889 score, Brahms provided a new central section, touchingly threnodic in its mixture of pain and ruminative mystery. The coda, now no longer needed for contrast, was discarded, enabling Brahms to end the movement with the opening melody in rarefied stillness.

IV. Allegro

As in the first movement, the 1889 finale preserves little more than the opening theme of the original. Here, Brahms had the painful task of eliminating a good deal of absolutely first-rate music, in particular, some magnificent transformations of the main theme – evocative in color, potent in emotion, daring and masterly in harmony – for which there could be no place in the far more compact scheme of the revision. Yet Brahms' ruthless courage in expunging these passages is the surest evidence of his aesthetic mastery, for the result was a movement that stands as one of his most gripping tragic achievements.

Cast in rondo form, the finale begins with smouldering suppressed energy. A dramatic flare-up ensues and, coursing in on its momentum, the second subject arrives: a grandly heroic theme for piano in octaves later restated by strings. A decrescendo brings back the opening theme in a tenuous whisper; then a sudden climax introduces an episode with elements of a development, as impassioned string melody alternates with fragments of the turbulent opening theme. Only the majestic second subject is recapitulated; and with a coda based on the ever-more-infuriated first theme, the music hurtles to a tempestuous conclusion.

BENJAMIN FOLKMAN



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In an age of impersonal chamber music conformity, the CREMONA ARTS TRIO represents a conscious throwback to a vanished tradition of individualism exemplified by legendary trios of the past – trios that boldly gave full scope to the vivid solo qualities of each instrumentalist.

Graduates all of the Juilliard School, these three artists first performed as a trio in 1967 at the Academia Chigiana in Siena, Italy. It was not until some dozen years later, however, that they decided to concertize together regularly. Forming a permanent trio was a natural career outgrowth for these three soloists, whose chamber music associations have included the Chamber Music Society of Lincoln Center, the Tokyo String Quartet, the Music Project, Orpheus, and Music from Marlboro.

Since an acclaimed 1982 New York debut concert at the Metropolitan Museum, the Cremona Arts Trio has earned renown throughout the United States for its highly distinctive blend of individual virtuosity and unified music-making.

Bernard Rose has toured the U.S. under the auspices of Young Concert Artists. A frequent solo recitalist, he appears as piano soloist for dancers and dance companies throughout the east. He has served as Director of the N.Y. Community Opera and Co-director of the West End Chamber Ensemble, and has been artist-in-residence at Dartmouth College.

Setsuko Nagata, a recipient of the Fritz Kreisler Award, a Naumberg Scholarship and a Juilliard teaching fellowship, has also won major prizes in the Hudson Valley Competition and Switzerland's Tibor Varga International Competition. She appears regularly as a concerto soloist and in recital, and has been a faculty member at Meadowmount, Wesleyan College and the Bowdoin College summer program.

James Kreger gained worldwide attention as the top American prize-winning cellist at the 1974 Tchaikovsky Competition in Moscow. Awarded the prestigious Piatigorsky prize at age 18, he was chosen for Pablo Casals' master classes, and created a sensation with his New York debut recital as winner of the Concert Artists Guild auditions. His frequent concerto and recital appearances have made him well-known throughout the United States, the Orient, and Eastern and Western Europe. He is currently a member of the Juilliard faculty.

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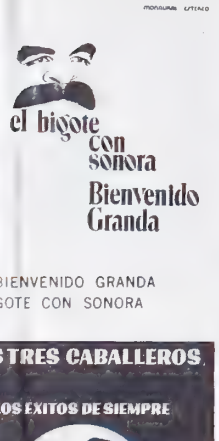
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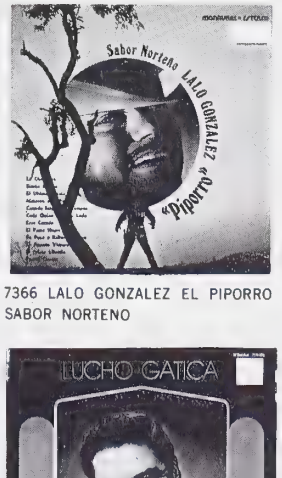
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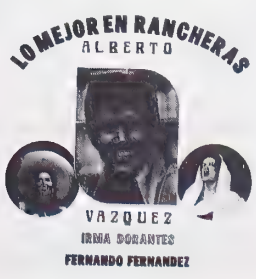
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2. IT'S A GREAT DAY FOR THE IRISH 2:51
   (Danny Kiernan)
3. THAT'S HOW I SPELL IRELAND 3:08
   (Anne Greehy)
4. MacNAMARA'S BAND 2:20
   (Danny Kiernan)
5. PADDY 3:25
   (Anne Greehy)
6. IT'S THE SAME OLD SHILLELAGH 1:56
   (Danny Kiernan)

Side 2

1. DEAR OLD DONEGAL 2:32
   (Danny Kiernan)
2. PEG OF MY HEART 2:37
   (Anne Greehy)
3. WITH MY SHILLELAGH UNDER MY ARM 2:43
   (Danny Kiernan)
4. MOLLY O 3:25
   (Anne Greehy)
5. ALONG THE ROCKY ROAD TO DUBLIN 2:47
   (Danny Kiernan)
6. OLD TIME MEDLEY: The Band Played On, Daisy Bell, Sweet Rosie O'Grady, Sidewalks of New York (Anne Greehy) 2:49

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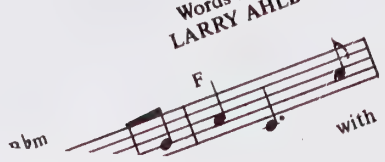
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It's God's Son

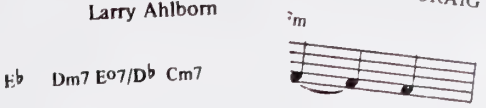
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I'll See Jesus

Love — Joy — Peace

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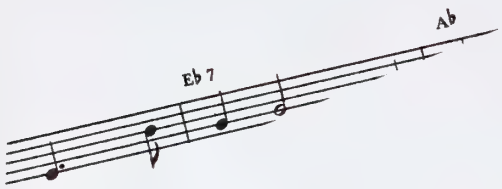


Altar of Prayer

ADA MAIERS



Our Peace in God
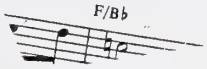


March Along

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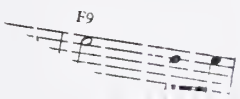


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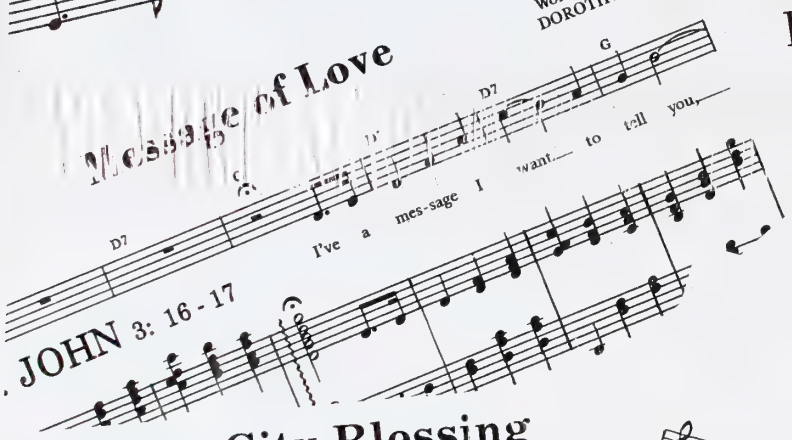
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Message of Love



There Is a Brighter Son

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ART CRAIG

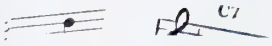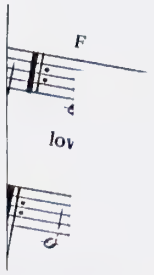


Country City Blessing
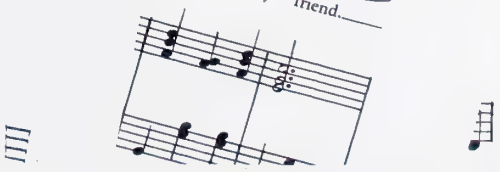
Jesus Is Coming Again

Words and Music by
SANDY MEDSGER

I Love That Song







Credits:

Design-Don F. Pratt
Mt. Holly Springs, PA.

Photo-Image Making Photography Studio
Youngwood, PA.

Studio-Beaverwood Recording Studio
Hendersonville, TN.

Words & Music by
LARRY AHLBORN

Produced by-Bob Scott Frick
Engineer-Frank Evans

Piano-Ray Cobb
Steel guitar-John Rich
Lead Guitar-Bob Scott Frick
Drums-Dave Lawbaugh
Bass-Steve Mauldin
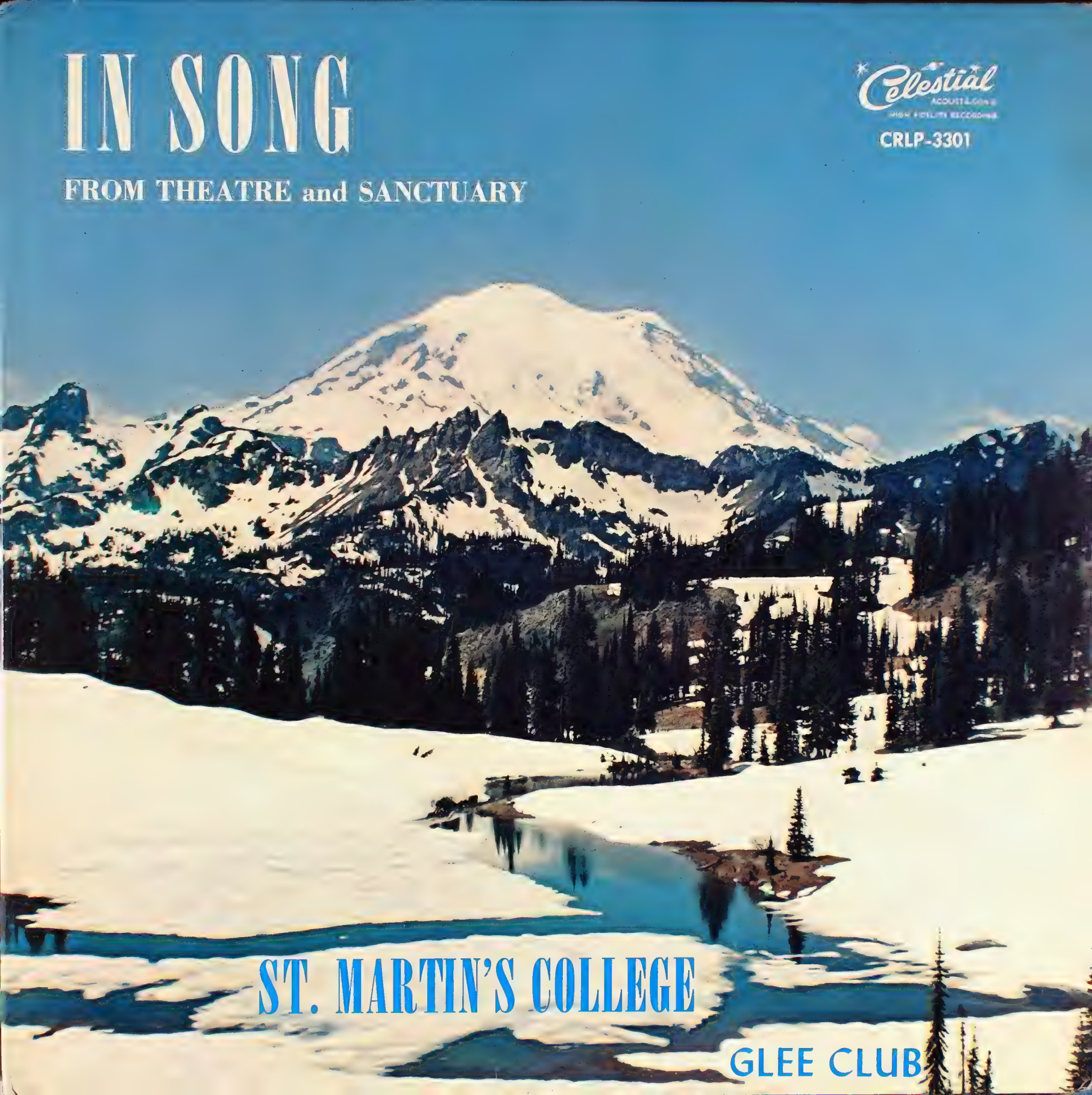
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IN SONG

FROM THEATRE and SANCTUARY

Celestial
ACOUSTALOGUE
HIGH FIDELITY RECORDING

CRLP-3301



ST. MARTIN'S COLLEGE

GLEE CLUB

PHOTO BY TOM BRADLEY

STEREO

G RECORDS

Introducing

DAVE GABLE



Once In A Lifetime
A Quiet Thing
Watch What Happens
No Arms
You'll Never Walk Alone
Bluesette
A Man Alone
You Made Me So Very Happy
This Nearly Was Mine
Saturday's Night At The World

ARRANGED AND CONDUCTED BY HANK LEVY

STEREO

Introducing Dave Gable



Photo by: Tom Bradley

It is predictable that good vocal entertainers will show up every once in a while.
We are, after all, a nation devoted to music of all kinds. Dave Gable is such a singer!
Too often talent is denied a hearing, a good voice is seldom heard, and ambition dies.
This is usually due to the great difficulty (or impossibility) of breaking through the barriers guarding the portals to the entertainment world.
Gable said, "I will be heard!"
With tenacity and dedication, Dave Gable went to work. He has performed everywhere, night clubs, supper clubs, and Live Concerts. He has even formed his own orchestra. An ambitious twenty-one year old coming from Dutch German Welsh Irish ancestry, it was predictable that Dave would want to sing.
Growing up in a large, closeknit, musical family; he learned the basics of voice from his Dad, and worked hard at perfecting his quality and range. His expressive voice can put you on the edge of your seat; or relax and sooth, depending on the mood of the song. Squarely built, virile and clean cut; this serious young man no longer waits for discovery.
On this album, he enlisted the genius of one of the world's truly wonderful people, arranger and conductor, Hank Levy, who has also arranged for Stan Kenton.
This album contains popular songs designed to please all ages.
Every inch a man, reminiscent of another GABLE, Dave prefers the quiet of the great outdoors. Hunting, fishing and contact sports, such as boxing and fencing are his bag. His clean tenor-baritone laughs with his love of life as he tells the world "I'm Going to do Great Things." The sheer beauty of his voice will relax you and perhaps you'll dream a bit as he sings the hauntingly beautiful "A Quiet Thing".
Move over world---here comes GABLE.

SIDE 1

1. ONCE IN A LIFE TIME - Anthony Newley, Leslie Bricusse — BMI
2. A QUIET THING - Fred Ebb, John Kander — BMI
3. WATCH WHAT HAPPENS - Jaques Demy, Michel Legrand, Norman Gimble — BMI
4. NO ARMS - ASCAP
5. YOU'LL NEVER WALK ALONE - From Carousel - R. Rodgers, O. Hammerstein — ASCAP

SIDE 2

1. BLUESETTE - Norman Gimbal, Jean Thielmans — BMI
2. A MAN ALONE - Rod McKuhen from "In Someone's Shadow"
3. YOU'VE MADE ME SO VERY HAPPY - Berry Gordy Jr., Frank Wilson, Brenda Holloway, Patricia Holloway — BMI
4. THIS NEARLY WAS MINE - from South Pacific - R. Rodgers, O. Hammerstein — ASCAP
5. SATURDAY'S NIGHT AT THE WORLD - Mason Williams — BMI

"SONIC PRESENCE" BRADLEY RECORDING

Recorded by Bradley Recording Co.
Baltimore, Maryland

BRC 3630







"SEASONS AT STEVENS"





THE STEVENS GLEE CLUB

Music in an engineering and science college? Anyone who thinks this to be an unlikely combination is either naive to the interests of today's young people or ignorant of the extent of today's college curricula.

At one college overlooking the Hudson and the New York skyline are some very adept engineering and science students who not only can sing — and sing exceedingly well — but can also master intricate original arrangements and give highly professional concerts before critical audiences who lavish them with acclaim.

These are the 60 men of the Stevens Glee Club . . . students at Stevens Institute of Technology whose study hours are filled with equations, formulae and problems of a rigorous curriculum, yet who can find time to produce unbelievably beautiful music in the highest tradition of American choral singing . . . and produce it with the gusto and appreciation of true lovers of music and seekers of perfection.

Three years ago the popularity of their first stereo album, "Stevens Sings," fairly cried out for a second recording session at Capitol. The result is "Seasons at Stevens." On one side is a composite of original arrangements by Robert Hebble entitled "The Wonderful Season of Love." These are challenging arrangements calling for the utmost in musical craftsmanship. On the opposite side another Hebble-arranged medley, "Life Is," encompasses some of the best sounds of today.

A Stevens tradition dating back to 1892, the Glee Club has become one of the college's foremost institutions particularly since William F. Ondrick arrived on campus in 1957. Professor Ondrick, who received both his bachelor's and master's degrees in music from Boston University, is a former director of Army TV shows and for many years has directed corporate glee clubs in New York and New Jersey. His carefully attuned ear, love of music and friendly concern for his student proteges have created for Stevens not only this fine group of singers but also an outstanding 45-piece concert band and 16-piece stage band which, like the Glee Club, present frequent concerts throughout the East.

"Seasons at Stevens" is the loving product of a winning combination . . . an engineering and science program that seeks to educate "the whole man," professional arrangements and careful direction, and above all, the enthusiasm of the young men who sing the music.

"SEASONS AT STEVENS"

SIDE I

The Wonderful Season of Love
A Medley in Four Seasons ..... Arr. Hebble

Prologue
Order of the Universe ..... Hebble-Polistina

Spring
When Spring is in the Air ... Kern-Hammerstein

Summer
Once Upon a Summertime ..... Legrand-Mercer
Norberto Machado, soloist
I Wish You Love ..... Trenet-Beach
Stevens "Rocks"

Fall
The Fall of Love ..... Tiomkin-Polistina

Winter
Winter World of Love ..... Reed-Mason

Epilogue
The Seasons of Love ..... Nystrom-Lambert

SIDE II

Medley ..... **"Life Is"** ..... Arr. Hebble

Theme from "Zorba" ..... Ebb-Kander

After All the Loves of My Life ..... Jim Webb
(From "MacArthur Park")

But Beautiful ..... Burke-VanHeusen

By the Time I Get to Phoenix ..... Jim Webb

Theme from "Romeo and Juliet" ..... N. Rota

Live for Life ..... N. Gimbel-F. Lai

Album photos by Charles Roswell • Recorded by Capital Records • STEVENS INSTITUTE OF TECHNOLOGY, HOBOKEN, NEW JERSEY 07030

PRESTIGE
HI-FI
LP 7069

MOONDOG



HANNAN WEINSTOCK

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DECCA
RECORDS

THE GOLDEN OLDIES



SHAKE, RATTLE AND ROLL	*BILL HALEY and HIS COMETS*
MY HEART IS AN OPEN BOOK	*CARL DOBKINS, JR.*
ROCK ISLAND LINE	*BOBBY DARIN and THE JAYBIRDS*
WHEN	*THE KALIN TWINS*
PEGGY SUE	*BUDDY HOLLY*
MY SPECIAL ANGEL	*BOBBY HELMS With The Anita Kerr Singers*
THAT'LL BE THE DAY	*THE CRICKETS*
I MET HIM ON SUNDAY	*THE SHIRELLES*
IT'S ALMOST TOMORROW	*THE DREAM WEAVERS*
I THINK ABOUT YOU ALL THE TIME	*PAUL EVANS*
SMACK DAB IN THE MIDDLE	*MILLS BROTHERS*
LADDER OF LOVE	*THE FLAMINGOS*

Printed in U.S.A.

CITY

DL 4036
LONG PLAY 33⅓ RPM

THE GOLDEN OLDIES

Side One

1. **SHAKE, RATTLE AND ROLL** Bill Haley And His Comets	C. Calhoun
2. **MY HEART IS AN OPEN BOOK** Carl Dobkins, Jr.	Hal David-Lee Pockriss
3. **IT'S ALMOST TOMORROW** The Dream Weavers	Wade Buff-Gene Adkinson
4. **I THINK ABOUT YOU ALL THE TIME** Paul Evans	Paul Evans-Jack Reardon
5. **WHEN** The Kalin Twins	Paul Evans-Jack Reardon
6. **ROCK ISLAND LINE** Bobby Darin And The Jaybirds	Lonnie Donegan

Side Two

1. **THAT'LL BE THE DAY** The Crickets	Allison-Holly-Petty
2. **SMACK DAB IN THE MIDDLE** The Mills Brothers	Charles E. Calhoun
3. **PEGGY SUE** Buddy Holly	Jerry Allison-Norman Petty
4. **LADDER OF LOVE** The Flamingos	Clint Ballard, Jr.
5. **MY SPECIAL ANGEL** Bobby Helms With The Anita Kerr Singers	Jimmy Duncan
6. **I MET HIM ON SUNDAY (Ronde-Ronde)** The Shirelles	Owen-Harris-Coley-Lee

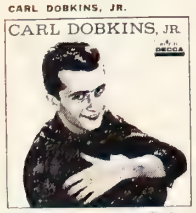
THE GOLDEN OLDIES . . . Some of the most memorable recorded performances of recent years.

THE GOLDEN OLDIES . . . The great songs: *Shake Rattle And Roll, My Heart Is An Open Book, It's Almost Tomorrow, I Think About You All The Time, When, Rock Island Line, That'll Be The Day, Smack Dab In The Middle, Peggy Sue, Ladder Of Love, My Special Angel,* and *I Met Him On Sunday.*

THE GOLDEN OLDIES . . . The great stars: Bill Haley, Carl Dobkins, Jr., The Dream Weavers, Paul Evans, The Kalin Twins, Bobby Darin, The Crickets, The Mills Brothers, Buddy Holly, The Flamingos, Bobby Helms, and The Shirelles.

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CARL DOBKINS, JR.



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DL 8938
DL 78938 (Stereo)

THE KALIN TWINS



When • Cool • School Bell Dream • Walkin' To School • The Spider And The Fly • Three O'Clock Thrill • Forget Me Not • Dream Of A Me • You Mean The World To Me • Tag-A-Long • Clickety Clack • Jumpin' Jack
DL 8812

BILL HALEY'S CHICKS



Whoa Mabell • Ida, Sweet As Apple Cider • Eloise • Dinah • Skinny Minnie • Mary, Mary Lou • Sweet Sue, Just You • B. B. Betty • Charmaine • Corrine, Corrina • Marie • Lean Jean
DL 8821
DL 78821 (Stereo)

HEART AND SOUL • THE FOUR ACES



Heart And Soul • My Devotion • I'll Never Smile Again • Just Squeeze Me (But Don't Tease Me) • Amor • So Long • Ti-Pi-Tin • Heaven Can Wait • La Rosita • Take Me In Your Arms • I'm Yours • Organ Grinder's Swing
DL 8228

THE MUSIC GOES 'ROUND AND AROUND SERIES • THE ORIGINAL HIT PERFORMANCES OF THE LATE THIRTIES • Sugar Blues (Clyde McCoy and His Orchestra) • Sweet Leilani (Bing Crosby) • A-Tisket A-Tasket (Ella Fitzgerald) • and others
DL 4000

THE MUSIC GOES 'ROUND AND AROUND SERIES • THE ORIGINAL HIT PERFORMANCES INTO THE FORTIES • Paper Doll (Mills Brothers) • White Christmas (Bing Crosby) • Beer Barrel Polka (Andrews Sisters) • and others
DL 4001

THE MUSIC GOES 'ROUND AND AROUND SERIES • THE ORIGINAL HIT PERFORMANCES OF THE MIDDLE FORTIES • Oklahoma! (Alfred Drake) • Anniversary Song (Al Jolson) • Rum And Coca-Cola (Andrews Sisters) • and others
DL 4002

THE MUSIC GOES 'ROUND AND AROUND SERIES • THE ORIGINAL HIT PERFORMANCES INTO THE FIFTIES • Little White Lies (Dick Haymes) • Once In Love With Amy (Ray Bolger) • Enjoy Yourself (Guy Lombardo) • and others
DL 4003

THE MUSIC GOES 'ROUND AND AROUND SERIES • THE ORIGINAL HIT PERFORMANCES • THE EARLY FIFTIES • On Top Of Old Smoky (The Weavers) • A Kiss To Build A Dream On (Louis Armstrong) • Tell Me Why (The Four Aces) • and others
DL 4004

THE MUSIC GOES 'ROUND AND AROUND SERIES • THE ORIGINAL HIT PERFORMANCES • THE LATE FIFTIES • Unchained Melody (Al Hibbler) • My Special Angel (Bobby Helms) • When (The Kalin Twins) • and others
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JUAN MORALES

El Jibaro de Cidra

EL LECHON LOCO

NAVIDAD EN PUERTO RICO



CALEX RECORDS

116

CALEX L.P. 116

EL LECHON LOCO

JUAN MORALES El Jibaro de Cidra

SIDE A

1. ***DIEZ AÑOS DESPUES DE MUERTO***
   Angel Vázquez
2. ***EL LECHON LOCO***
   Monserrate Serrano
3. ***EN LA NAVIDAD***
   D. R.
4. ***HUERFANO Y SOLO EN EL MUNDO***
   Monserrate Serrano
5. ***PASION Y MUERTE DE JESUS***
   Tobita Medina
6. ***EL PIRAGÜERO***
   Juan Morales

SIDE B

1. ***EL PRESO Y EL QUE SE MUERE***
   Angel Vázquez
2. ***NAVIDAD EN PUERTO RICO***
   Monserrate Serrano
3. ***PUERTO RICO MIO***
   Monserrate Serrano
4. ***SER JIBARO ES UN HONOR***
   Luis M. Ramos
5. ***CANTO A CIDRA***
   Juan Morales
6. ***QUE MALAS SON LAS MUJERES***
   Monserrate Serrano

ES CON MUCHO PLACER QUE LA CASA GRABADORA DE DISCOS *CALEX* LES OFRECE OTRO ALBUM DE LARGA DURACION DE SU ARTISTA EXCLUSIVO *JUAN MORALES*, EL JIBARO DE CIDRA. EN ESTAS DOCE JOYAS MUSICALES DEL FOLKLORE PUERTORRIQUEÑO QUE LES INTERPRETA NUESTRO JIBARITO LE ACOMPAÑA UNO DE LOS ARTISTAS MAS TALENTOSOS DEL VALLE DELAWARE. NOS REFERIMOS DESDE LUEGO, AL MAESTRO DEL CUATRO LUIS PASTORISA Y SU CONJUNTO JIBARO.

LUIS PASTORISA A ACOMPAÑADO A JUAN MORALES EN MUCHOS DE SUS GRANDES EXITOS, COMO "YA NO TOMO POR ELLA", "EL PRESO EN NOCHEBUENA" Y "LA MUJER SE DAÑA".

EN ESTE ALBUM PRESENTAMOS A USTEDES DOS GRANDES ARTISTAS DE LA MUSICA JIBARA COMO SON JUAN MORALES, CON SU VOZ Y ESTILO UNICOS, Y LUIS PASTORISA CON SU CUATRO MARAVILLOSO. NOSOTROS EN CALEX RECORDS COMPANY ESPERAMOS QUE ESTE ALBUM LES TRAIGA GRATOS RECUERDOS Y QUE OCUPE UN LUGAR PREDILECTO EN SU DISCOTECA.

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LEMAR RECORDS
LR-1507

WHEN MY WORK IS DONE



DR. LEROY MARTIN
AND THE
H. J. J. CHORALE ENSEMBLE



LEMAR RECORDS
LR-1507

WHEN MY WORK IS DONE



DR. LEROY MARTIN
AND THE
H. J. J. CHORALE ENSEMBLE

The H. J. J. Chorale Ensemble is a component of the Jackson Memorial Baptist Church in Atlanta, where the Rev. Gregory Sutton is the pastor. The Ensemble has long been a vital, dynamic exponent of gospel music in the Atlanta area. From an original handful of interested youngsters, the chorus has developed into an aggregation of more than fifty voices.

Under the capable leadership of Dr. Leroy Martin, a professor of English and humanities at Clark College, the chorus has had a wide range of experiences, having appeared on local and on syndicated television, radio broadcasts, and in concerts throughout the Southeast.

In addition to presenting the chorus in various concerts, Dr. Martin has made it an integral part of his many lectures on and demonstrations of Black gospel music. All of these experiences have allowed for the development of a chorus that is truly versatile and broadly based, as demonstrated by the selections contained herein from the highly-spirited "I FOUND JESUS" to the poignant "WHEN MY WORK IS DONE." The H. J. J. Chorale Ensemble is proud to be composed of members who possess humility, meekness, and Christian love, for these are the qualities that are essential for spiritual and musical harmony. Moreover, the Ensemble is more than blessed to have a kind, loving, and understanding president as Henry D. Dickerson, whose untiring efforts have done much to keep the singers together. It is only fitting that all hats are off to him. Finally, the singers themselves are among some of the most gifted vocalists anywhere. They have worked hard and long to present this album for your enjoyment.

SOPRANOS	ALTOS	TENOR-BARITONES
Mary Almon	Vivian Alexander	Henry D. Dickerson
Velma Byrd	Angela Chester	Larry Hall
Gwendolyn Bridges	Dallas Chester	Samuel Hollifield
Rosetta Dickerson	Wilmateen Chester	Augustus Jordan, Jr.
Janie Dobbs	Redell Dubose	Lindsey Jordan
Jackie Grimes	Marveleen Godly	Rondie Jordan
Shirley Henry	Jennifer Gulley	Wilburn O. Jordan
Evelyn Hudson	Cheryl Ann Hall	Clyde Land
Ann L. Laye	Melonese Harrison	Jerome Robinson
Maralyn McCauley	Mary Land	Edward Stewart
Betty Sims	Beth Martin	Foris Webb
Ella M. Small	Deborah Mathis	
Jean Motley Smith	Mitzie Mitchell	
Shirley Smith	Mattie Gene Oliver	
Fidelia Thomas	Gladys Rainey	
Annie F. Walker	Jennifer Talley	
Scarlett Webb	Virginia Usher	
	Elizabeth Wilkey	

Side One

1. JACOB'S LADDER 5:25
Arr. L. Martin - Public Domain
Soloist: Cheryl Hall
2. PRAISE THE LORD 4:30
Public Domain
Soloist: Scarlett Webb
3. HE'S EVERYTHING TO ME 2:58
Arr. L. Martin - Public Domain
Soloist: Jean Motley Smith
4. WHEN MY WORK IS DONE 8:30
L. Martin - Seyah Music, BMI
Soloists: Mitzie Mitchell and Fidelia Thomas

Side Two

1. HE'S WATCHING OVER YOU 2:42
L. Martin - Seyah Music, BMI
Soloists: Rondie Jordan and Larry Hall
2. HE LOOKED BEYOND MY FAULTS 3:41
Traditional
Soloist: Ann L. Laye
3. ALREADY BEEN TO THE WATER 2:34
Arr. L. Martin - Public Domain
Soloist: Foris Webb
4. TEACH ME LORD 4:36
Arr. L. Martin - Public Domain
Soloist: Fidelia Thomas
5. I FOUND JESUS 3:25
Public Domain
Soloist: Jean Motley Smith
6. HEAVEN BELONGS TO YOU 2:37
Arr. T. Wright - Public Domain
Soloist: Cheryl Hall

CREDITS

Producer:	Leroy Martin, Jr.
Piano:	Leroy Martin, Jr.
Organ:	Webster Hall, Jr.
Percussion:	Les Childs
Vocals:	Leroy Martin, Jr.

For Bookings And Further Information:

Dr. Leroy Martin, Jr.
1715 DeLowe Dr., S.W.
Atlanta, GA. 30311
(404) 752-6539

VOL. 1

STEREO

CIPHER HILL ASSOCIATES

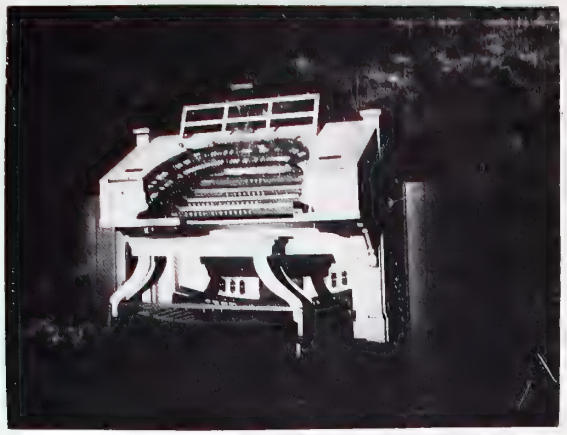
PRESENTS

THE MUSIC OF

DEAN ROBINSON

AT THE THEATRE PIPE ORGAN





About the Organ

Located in Brookline, Pa., a suburb of Philadelphia, is this 3-manual, 24 rank Kimball organ in the Brookline Theatre. Owner James Brenerman has installed the pipework in two chambers directly behind the screen of the theatre stage.

Jim, a Viet Nam veteran, has had the help of many friends in installing this instrument. The result is a tribute to the dedicated buffs of the Philadelphia area.

In addition to the Tibias (2), Voxes (2) and Strings you'll hear the thunderous Diaphones and Tubas the haunting Oboes (2), the saucy Kinuras plus the dignified Diapasons, Flutes and the Clarinet Perky Trumpets and English Horns complete the Kimball pipework. In addition, a rank of pungent Moller Post Horns and a rank of Wurlitzer Brass Saxaphones round out the 1784 pipes of this fine instrument. Also featured are the many traps and percussions, including a piano. An unenclosed Gottfried Crysoglott can be heard also.

The organ is powered by a dual pressure Spencer blower located in the basement. Air pressures needed vary from 6" for the Voxes, to 19" for the Marimba and Xylophone. A 7 1/2 h.p. motor is used to provide power for the entire system.

The sounds of this instrument range from the sweet and mellow to full and rich. From lush to brilliant. Dignified to majestic. James and his helpers have come up with a well-voiced, well maintained large organ sound. When you hear these pipes and percussions in action, you may be tempted to paraphrase: "Gee, Dad, it's a KIMBALL!"
(No pun intended)



About the Artist

Dean Robinson has been involved in the world of pipe organs since the final year of the silent movies. His first encounter with pipes began by playing for Saturday matinees in a small theatre. The talking pictures came along, and he was unemployed at the age of 12!

It wasn't until his college years that a future with organ music came his way. This time it was not pipes, but instead, with the newly-invented Hammond. Access to the instrument started a long and successful career in restaurants, hotels and night clubs.

With the re-birth of interest in theatre organs in the middle 60's, it was only natural that Dean should be involved. He joined ATOS, and under the sponsorship of its Niagara Frontier Chapter, played before 1,500 eager fans at Syracuse's Loew's Theatre. Other Syracuse concerts followed as well as several in other cities on the Eastern Seaboard, including 4 appearances for the RTOS on their magnificient Wurlitzer.

Presently, he lives in the Finger Lakes Area of Central New York. Currently he teaches a host of organ students, plays regularly for the area's best known restaurant, and is now preparing a series of concerts and recordings. He has installed a 3-manual Wurlitzer in his studio, which will be heard on a future record release.

This recording acquaints you with the musicianship that is his trademark. So, turn on your stereo, settle back in your easy chair, take your shoes off, and give yourself helpings of the best listening you've heard in a long time.

DESERT SONG.....SOLITUDE.....MUSIC MAESTRO PLEASE.....CALL ME.....AND YOU WERE MINE.....LOVER

SERENADE IN BLUE..DOLL DANCE..IT'S THE TALK OF THE TOWN..NO OTHER LOVE..SHE'S FUNNY THAT WAY..HEY LOOK ME OVER

Recording Engineer - *Don Hyde*
Technical Assistant - *Andrew Jarosik*
Console Photo - *Sam La Rosa*
Other Photos - *Gerald Bowers*

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STEVE KIPNER

KNOCK THE WALLS DOWN



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Side 1

THE BEGINNING
KNOCK THE WALLS DOWN
LOVEMAKER
SCHOOL OF
BROKEN HEARTS
WAR GAMES

Side 2

*I'VE GOT TO STOP
THIS HURTING YOU
LOVE IS
ITS OWN REWARD
CRYIN' OUT
FOR LOVE
GUILTY
THE ENDING

Produced by
Jay Graydon
*Produced by
Tom Seufert
& Steve Kipner

Art Direction:
Ron Coro
Design:
Kathy Morphesis
Photography:
Jim Shea

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Side 1

THE BEGINNING

(S. Kipner/J. Graydon)

Evicted for the third time now
Landlord said the neighbors are complaining
We don't call that music son
You play too loud, we don't like the noise
I need a place to sing out
A conducive atmosphere
Thin-walled apartment living isn't helping my career

I found me back out in the streets
My Volkswagon was always breaking down
I was getting nowhere fast
I couldn't get my comeback off the gound
I'd been a one hit wonder. I'd tasted sweet success
But all the things that come with fame had all been repossessed

The sacred cow said "please step in"
When my tapes and I went knocking on her door
We think you've got potential, son, with what we've heard
Come back and play some more
I hoped they liked my demos, and it seems they did approve
Just "sign on the dotted line and we'll put you in the groove"

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Garden Rake Music, Inc. (BMI)
Drums: Jeff Porcaro
Bass: David Hungate
Piano, Rhodes & Oberheim: Michael Omartian
Synth, Strings & Guitars: Jay Graydon
Percussion: Victor Feldman
Backing Vocals: Steve Kipner

KNOCK THE WALLS DOWN

(S. Kipner)

I've been wearing out the carpet
Pacing up and down the hallway
Any excuse to see you, but you never see me
I wanna be more than the boy next door
Want more than walls between us
Wanna be a little more neighborly

I can't sleep at night
I toss and turn, these walls are paper thin
I can almost hear you breathing, I can't help listening
You're over there on your side, I'm over here on mine
Slowly going out of my head, I'm losing my mind

Knock the wall down and see
We're more much more than neighborly

It's bigger than the both of us
There is no escaping it
It's just that you don't know it, and I'm not getting through
I've gotta be more than the boy next door
I wanna make love to you
But you don't know that I'm alive and I don't know what to do

To make you see
We're more much more than neighborly

Knock the walls down

So close, you're too close for comfort
So close, yet so far away
You're living in the next apartment
And I'm here going crazy

Knock the wall down and see
We're more much more than neighborly

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Drums: Jeff Porcaro
Bass: David Hungate
Rhodes & Oberheim: David Foster
Acoustic Guitar: Larry Carlton
Electric Guitars: Jay Graydon
Synth, Strings: Michael Omartian
Percussion: Victor Feldman
Backing Vocals: Steve Kipner, Peter Beckett, J.C. Crowley

LOVEMAKER

(S. Kipner / F. Sam Ucci)

Who can you run to when you need a friend
Who can you turn to for a little help
To give you colours when you've only got the blues
I know how it feels, I've been lonely too

If you want to be loved, and you want to be touched
And you want to be cared about
Someone to hold you close
Someone to make you feel good
Then I'll be there just call on me
I'll come running, running you'll see
You'll be so glad you called me
When I've made you feel good

Chorus
Cos I just want to be your lovemaker, your lovemaker, oh oh oh
I was born to be your lovemaker, your lovemaker

Think of all the happiness that's going to waste
All of that good love lost down the drain
So take advantage or you'll have yourself to blame
To have your chance and lose it would be a shame

I'll be there just call on me
I'll come running, running you'll see
You'll be so glad you called me
When I've made you feel good

Chorus

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Drums: Jeff Porcaro
Bass: David Hungate
Piano & Synth. Strings: David Foster
Acoustic Guitar: Larry Carlton
Electric Guitars: Jay Graydon
Percussion: Victor Feldman
Backing Vocals: Steve Kipner, Peter Beckett, J.C. Crowley

SCHOOL OF BROKEN HEARTS

(S. Kipner/J. Graydon)

Oh no! Not another one! Not another romantic fool!
You're all the same. You're just like me
Welcome to the school of broken hearts
Welcome to the school

She's a devil with an angel's eyes — what the siren is to a sailor
On a ship of fools we learn the rules
Go crashing into the school of broken hearts

Chorus
Oh! Think of what you've learned
You'll be smart enough to see
Wise to the ways of love
It's so elementary
Oh! She teaches all the rules
She graduates you with a love degree
You're gonna find out
You'll find out just like me

She enrolls you with a kiss goodnight
Another student has come to class
You can't help but fall, she educates us all
Welcome to the school of broken hearts

Chorus

Graduation

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Drums: Jeff Porcaro
Bass: David Hungate
Piano, Synth. Strings & Rhodes: David Foster
Rhythm Guitar: Dean Parks
Electric Guitars: Jay Graydon
Percussion: Victor Feldman
Trumpets: Jerry Hey & Gary Grant
Trombone: Bill Reichenbach
Backing Vocals: Carmen Twillie, Venette Gloud, Bill Champlin, Steve Kipner, Tom Kelly & Bobby Kimball

WAR GAMES

(S. Kipner/R. Leigh)

I don't want to play no war games
Force you to surrender, that's no way to make you stay
I'm a lover, not a fighter
I don't want to make it hard on you
I don't wanna go to war

1. You've been stretching out,
   Needing room to grow
   I think it would be selfish not to let you go
   I don't want to restrict you, just to satisfy my pride
   I just want the best for you, I'll step aside

I don't want to play no war games
To save face with my ego
By making you the blame
I'm a lover, not a fighter
I don't want to make it hard on you
I don't wanna go to war

2. I'm not gonna judge you
   Or make you act the part
   We've come to an ending
   Time to make a brand new start
   We got different dreams now
   And different plans
   I just want the best for you, I'll understand

I don't want to make it hard on you
I don't wanna go to war

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Drums: Jeff Porcaro
Bass: David Hungate
Piano: Greg Mathieson
Acoustic Guitar: Steve Lukather
Electric Guitar & Synth. Strings: Jay Graydon
Percussion: Victor Feldman
Backing Vocals: Steve Kipner, Bill Champlin, Tom Kelly & Bobby Kimball

Side 2

I'VE GOT TO STOP THIS HURTING YOU*

(S. Kipner/T. Seufert)

Here I am back in trouble again
Making all the same mistakes
I can't take my wandering eyes away
Can't turn away, from the ladies
Invitation in their smiles
I can't resist a pretty face
Just when I think I've got my self-control
I get the urge to stray, back in trouble

I've got to stop this hurting you
If it's the last thing that I ever do
You always give me one more chance
And I always let you down

I've got to stop this hurting you
Believe me girl, I never wanted to
You know I love you most of all
And I'm trying hard to change my ways

You always hurt the one you love
I know it's just a sad cliche
Good intentions turn to bad
I get the urge to stray
And I'm back in trouble

I've got to stop this hurting you
If it's the last thing, last thing I ever do
You always give me one more chance
And I always let you down

I've got to stop this hurting you
Believe me girl, I never wanted to
You know I love you most of all
And I'm trying hard to change my ways

Chorus repeats

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Seine/Strong Box Music (BMI)
Drums: Mike Lingle
Bass: Kenny Lee Lewis
Piano & Synthesizers: Geoffrey Leib
Oberheim Synthesizers: Robbie Robinson
Electric Guitar: Tom Seufert
Acoustic Guitar: Steve Kipner
Backing Vocals: Steve Kipner & Tom Seufert

LOVE IS ITS OWN REWARD

(S. Kipner/R. Leigh)

Chorus
Don't you know it's better to have loved and lost her
Than never to have loved her at all
Though she's gone, the love lives on
'Cause, love is its own reward

You're heading the wrong way up a one way street
Disillusioned with love still you feel incomplete
You're trying so hard it's so simple and sweet
Love is its own reward

You think you're happy, but you're not quite sure
You've got all you need but you still want more
You don't even know what you're looking for
So how are you going to find it

Chorus

You can't forget her so don't even try
Just be glad you touched each other's lives
If love is lost with bitter goodbyes
Then all of it has been wasted

Chorus

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Drums: Jeff Porcaro
Bass: David Hungate
Piano: David Foster
Acoustic Guitar: Larry Carlton
Electric Guitars & Synth. Strings: Jay Graydon
Percussion: Victor Feldman
Backing Vocals: Steve Kipner

CRYIN' OUT FOR LOVE

(S. Kipner/R. Leigh)

Don't pass me on like you were dancing
Changing partners going round and round romancing
Night after night you know you're getting a reputation
As a girl who lays her charms on anybody's willing arms

Chorus
Girl you're crying out for love
Lovin' is a stranger to you
Through your painted smile I can see your pain
It's showing what you're going through
You're crying out for love, loving is a stranger to you

In the warm light of night you're easy for affection
With the wine and the music it gets you spinning round and round
But in the cold light of day you're just another number
Just a girl who lays her charms in anybody's willing arms

Chorus
But girl you're crying out for love
Loving is a stranger to you
You turn for a smile and they know it
Girl what you're going through
You're crying out for love, loving is a stranger to you

You're looking for an answer and I'm right before your eyes
But you're so lost in being found
You just don't realize
So hold me a little closer, baby you can stop

Crying out for love, don't wanna be a stranger to you
Dance away lover don't pass me by
I'm real and I can stop you

Crying out for love, don't wanna be a stranger to you
Oh! Dance away lover give us a chance
It's a real come back and dance

Stop crying out for love, don't wanna be a stranger to you

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Drums: Jeff Porcaro
Bass: David Hungate
Piano: Michael Omartian
Synth. Strings: Michael Omartian
Organ: Greg Mathieson
Guitars: Jay Graydon
Sax: Don Roberts
Percussion & Vibes: Victor Feldman
Backing Vocals: Carmen Twillie, Venette Gloud, Bill Champlin & Steve Kipner

GUILTY

(S. Kipner/R. Leigh)

Darlin' if only I could touch you now
If only I could make it up to you
I'm sorry that I made you cry
Babe I'd have to be some kind of fool
To ever even think of leaving you
I need you more than ever now

Guilty conscience got the better of me
I'm suffering for you constantly
I kick myself for hurting you every minute of the day

Damn it! I don't know what got into my head
It must have been just too much wine talking
I didn't mean the things I said
Believe me I'm sorry

Chorus
Asked for trouble, and I got it
Guilty conscience got me in its pocket

Haunted every time I look at your picture
Every time I see your smiling face
I kick myself for hurting you
Believe me I'm sorry

Chorus
Asked for trouble til I got it
Guilty conscience got me right where it wants me to be
Asked for trouble til I got it
Guilty conscience got me in its pocket

Darlin' if ever you hear this song
Believe me I know that I was wrong
I'm sorry that I made you cry

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Drums: Jeff Porcaro
Bass: David Hungate
Piano & Organ: Greg Mathieson
Guitars: Jay Graydon
Backing Vocals: Steve Kipner, Tom Kelly & Bill Champlin

THE ENDING

(S. Kipner/J. Graydon)

The music's ringing in my ears
Vocalizing to this microphone
Laying tracks and synthesizing
Triple tracking, harmonizing
I'm gonna bring this record home

Jake's in the control room
Pushing buttons, drinking brews
I'm lost in a cloud of smoke
Convinced I just can't lose

I really hate to say goodbye
I could keep on doing this forever
The fact that you are listening now
Shows to keep believing, chasing dreams

So that is the story how this record came about
We thank you all for listening
The band's going to take it out

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Bass: David Hungate
Piano, Rhodes & Oberheim: Michael Omartian
Synth, Strings & Guitar: Jay Graydon
Percussion: Victor Feldman
Backing Vocals: Steve Kipner

PRODUCED BY JAY GRAYDON
*Produced by Tom Seufert & Steve Kipner
All songs arranged by Steve Kipner & Jay Graydon
Tracks Recorded at Dawnbreaker Studios
Engineer: Joseph Bogan
Assistant Engineer: Tom Gummings
Additional Recording & Mixing at Garden Rake Studios
Engineer: Jay Graydon
2nd Engineer: Steve Kipner
Mastered at A & M Studios
Mastering Engineer: Bernie Grundman
Recorded at Redwing Studios
Engineered by Tom Seufert

David Hungate, Bobby Kimball, Steve Lukather and Jeff Porcaro courtesy of Columbia Records
Jay Graydon and David Foster appear courtesy of RCA Records
Peter Beckett and J. C. Crowley appear courtesy of RSO Records, Inc.
Victor Feldman appears courtesy of Good Vibes Productions
Michael Omartian appears courtesy of Myrrh Records
Jerry Hey appears courtesy of Horizon Records
Geoffrey Leib, Kenny Lee Lewis and Mike Lingle appear courtesy of Liberty/United Records, Inc.

Special thanks: Bobette Graydon & Vicki Matheson for making me all home in the studio, and to George Daly, Sue Berman & Jay Levy.

ROGER DAVIES MANAGEMENT
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CALIFORNIA 90069 U.S.A. TELEPHONE (213) 273-8351 TELEX #19-9745

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GENEVA
RECORDS
GR001

The Day Of "Reckoning"



The Seattle Songbirds

Spiritual Singers

In this album I'm sure you will agree that this group earns for themselves after ten (10) years of total commitment and dedication two important factors in the gospel music world, one because of their individual sounds of serenity, and two, these selections will attest to their sincerity which shines through their beacon light, and warms the heart of every listener. It has not been easy for the Seattle Songbirds but through constant prayer and by the faith of their spiritual Mother; Geneva Willins, they have kept the faith. Always remembering in scripture that the Lord says when Thoust pray, pray **THE LORD'S PRAYER**. And also remembering if they carry **NO CROSS** there will be **NO CROWN** for **THE DAY OF RECKONING** is surely to come and whatever you're doing **DON'T STOP** is ending, and you've just begun.
Knowing that **SATAN DON'T LOVE,** they can testify that it was **GOD'S AMAZING GRACE** that has brought them thus far. And surely **ONE DAY** there you'll find them **AROUND GOD'S THRONE** when the roll is called up yonder and there will be a **FEAST OF THE LORD GOING ON, NO NOT ONE** but everyone.

The Voices

Lee Garrett *(First Tenor)*
Freddie Gray *(Second Tenor)*
Elbert James *(Lead)*
Lenon Kelly *(Baritone)*

Musicians

Stalin Harrison *(Lead Guitar)*
Lonnie Mosley *(Drums)*
Sonny Byers *(Keyboard & Bass Guitar)*



MOTHER: **GENEVA WILLINS.**
THE MOTHER OF THE SEATTLE SONGBIRDS.

Words Of Thanks

We dedicate this Album to Sister Mamie L. White, Sister Argie L. Nelson and to our wives and families.

Listen to Sister Ollie Taylor
Religious Director/KRIZ - 1420 AM Heaven Bound Train
for selections from this recording.

DISTRIBUTED BY:

Ollie's Gospel Corner
or Write The Seattle Songbirds
1400 31st Avenue South
Seattle, Washington 98144
(206) 325-6516 or 329-8742

Dedications

In **MEMORY** of our departed brother, **FRANK THOMPSON**

Recorded by: **David Lang Studios**
Tacoma, Wash.

SIDE ONE

1. **The Day of Reckoning**
Lead: Elbert James
Written by: Stalin Harrison
Arrangement: The Seattle Songbirds
(4:32)

2. **One Day I Was Walking**
Lead: Elbert James
(3:34)

3. **No Cross, No Crown**
Lead: Elbert James
Public Domain
(4:07)

4. **Feast Going On**
Lead: Elbert James
Arrangement: Frank Thompson
(4:58)

5. **The Lord's Prayer**
Lead: Lee Garrett
Arrangement: The Seattle Songbirds
(3:34)

SIDE TWO

1. **God's Amazing Grace**
Lead: Elbert James
Written by: Fred Gray
Arrangement: The Seattle Songbirds
(4:08)

2. **Satan Don't Love You**
Lead: Elbert James
Written & Arranged by: Elbert James
(4:36)

3. **Somewhere Around God's Throne**
Public Domain. P/D Arranged: The Seattle Songbirds
(6:00)

4. **No Not One**
Arrangement: The Seattle Songbirds
(3:13)

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FAR MORE PRECIOUS THAN THE GREATEST TREASURE

Music from
the king's Minstrels



Mike Ceil Donna Vince Joe Angela Rick

Not pictured: Ron, Joe Xavier, and Kay

Because we are an ever-growing faith community in the Church, our needs for expressing that faith are always changing. So it is that Scripture invokes us to "sing to the Lord a new song;" and, so we are called to respond to that challenge by continually seeking to renew, refresh, and increase our own sensitivity to the Word of God.

Representative of a number of parishes throughout the greater Baltimore area, The King's Minstrels is a music ministry reaching out to the people of God with a deep sense of gratitude for the gift of that Word in song. We are truly convinced of the power of Scripture; we are confident that the Lord has called us to invite you to share in His gift of song; and, we trust that He will use this exciting ministry to change hearts, to restore life, andto bring us to a greater sense of His presence in our lives.

Written and composed by Vince Ambrosetti, Director of Music at Most Precious Blood Parish, Baltimore, Maryland, the songs of the Minstrels speak with the clarity of God's message, sound with the beauty of His creation, and reverberate with the power of His Word. These inspired songs have been enthusiastically proclaimed by congregations within the context of worship, gatherings of young people, celebrators of the Eucharist, and assemblies of priests from around the country.

Through our music and our ministry, it is our prayerful hope that you come to experience more fully the love of the Lord and the power of His Word. Come . . . join us as we sing a new song; and, become with us minstrels, servants, and jesters of our King.

Side 1	**Side 2**
2nd Corinthians (3:26)	Far More Precious (Proverbs:31) (3:33)
Ezekial: 36 (2:33)	If Today You Hear His Voice (2:34)
Hymn of a Grateful Heart (Psalm 138) (2:33)	Yahweh, Come to Me (3:08)
Always Seek (2:48)	All the Mountains (3:00)
My Soul Proclaims (4:47)	We Thank You, Father (3:50)
Come Forth, My People (2:28)	A Minstrel's Song (2:02)

The King's Minstrels:

Vince Ambrosetti
keyboard/vocalist

Ceil Brown
vocalist

Joe Butta
bass

Angela Hagan
vocalist

Joe Xavier Infantini, O.F.M., Conv.
vocalist

Ron Lancione
vocalist

Kay Mazza
Flautist

Rick Miller
guitar/mandolin/vocalist

Donna Morazzano
guitar/vocalist

Mike Voelker
guitar/vocalist

Orchestra:

Jari Villanueva
conductor

William Blayney
clarinet

Roger Cocking
percussion

Debbie daSilva
french horn

Dave Hoffner
string ensemble

Jon Mathis
trumpet

Marty Philip
trumpet

Phil Rusche
trombone

Barry Trent
bassoon

Author/Composer: Vince Ambrosetti
Orchestral Arrangements: Jari Villanueva
Cover Design: Friar Joseph Dorniak, O.F.M., Conv.
Friar Julio Martinez, O.F.M., Conv.

Mixing Engineer: Bill Mueller
Recorded at: Sheffield Recordings, Ltd., Phoenix, Md.
Photo: Kathy Waicker

Recording Engineers: John Ariosa, Bill Mueller, Jim Oberg

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LOS BRAVOS DE LA ROCKOLA

Miguel Vélez • Tito Cortés • Lucho Barrios • Cecilio Alva

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ESTEREO

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LOS BRAVOS DE LA ROCKOLA

Cecilio Alva Lucho Barrios
Tito Cortés Miguel Vélez

Lado Uno

CELOS SIN MOTIVO (I. Santiago) **Tito Cortés**
EL FINAL (Hugo Almanza) **Cecilio Alva**
COPAS LLENAS (Gilberto Plascencia) **Lucho Barrios**
EL REO (Wilfredo Reyes Pareda) **Miguel Vélez**
BESOS CALLEJEROS (Humberto A. Jiménez) **Tito Cortés**
AMOR TRAIDOR (Julio Carhuajulca) **Cecilio Alva**

Lado Dos

CIELO DE LUTO (Edwin Montoya) **Lucho Barrios**
ANTES DE CERRAR EL BAR (Oscar Aparicio) **Miguel Vélez**
SIN COMPROMISO (Pablo Lango) **Tito Cortés**
MIGAJAS (Agustín Bohórquez) **Cecilio Alva**
INGRATA (Luis Abelardo Núñez) **Lucho Barrios**
ME CORTARE LAS VENAS (Félix Zevallos Robles) **Miguel Vélez**

Con Naldo Campos y su Conjunto

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STEREO BLP 81985

"EL CID"
FANTASTICO Y ROMANTICO



Cuando Calienta El Sol
I Who Have Nothing
Verde
Y Viva España And International Medley
Ven Ven Ven
Historia De Un Amor
Adoro
Ten Guitars
Taka Takata

BABIECA RECORDS
P.O. Box 116
NARBERTH, PA. 19072

"EL CID"
FANTASTICO Y ROMANTICO

If "EL CID" looks and sounds familiar to you it's because possibly you have had the pleasure of seeing and listening to him from New England to Florida, East to West coasts in the U.S.A., performing in the most elegant restaurants, clubs, and lounges. So in this album "EL CID" gives you the opportunity to take him home to listen or dance if you wish, to that distinctive and unique style that will melt you when you hear his slight but very effective accent when he delivers a song in english, and will fascinate you with the songs in his native castillian tongue.

He has selected some of the most requested songs in his repertoire and also adds one of his latest hit songs "Ven Ven Ven" composed by him and soon to be released as a single in the spanish speaking world.

Hearing the song "Verde" as an instrumental inspired "EL CID" to ask his welshman friend Rowan Coburn to write the lyrics which he did so, tastefully.

During one of his summer tours in Spain he heard two popular fun songs "Y Viva Espana" and "Taka Takata" he has captivated his audiences by adding them to his repertoire here in the States. What would "EL CID" be without "Y Viva Espana"? Well, it's like a bullfighter without his bull. OLE!

M. Fitz



"EL CID" in the background monte Monduber at his family villa in Montepino Marchuquera Valencia, (Spain.)

Photo: Santy

Side 1:

1. Cuando Calienta El Sol
   (C. Rigual - M. Rigual - S. Skylar) BMI
2. I Who Have Nothing
   (Mogol - C. Donida - J. Leiber - M. Stoller) ASCAP
3. Verde
   (G. and M. De Angelis - Rowan Coburn) BMI
4. Y Viva España And International Medley
   (L. Caerts - L. Rozenstraten - M. DeGomez)

Side 2:

1. Ven Ven Ven
   (V. El CID)
2. Historia De Un Amor
   (C. Almaran) BMI
3. Adoro
   (A. Manzanero) BMI
4. Ten Guitars
   (G. Mills) BMI
5. Taka Takata
   (Al Verlane) SGAE

Recorded, mixed, mastered and engineered at Half Track Recording studio in Wayne, Pennsylvania, under the most careful engineering supervision of Joe and Phil Nicolo and Dave Johnson with a few touches of OBIE. Parts in this album were also recorded at Future Gold Sound Studio and Virtue recording studio in Philadelphia, Pa.

half track
RECORDING STUDIOS

Lead Guitar - Miguel Piscitello
Rhythm Guitars : Guy Roberts - V."El Cid"
Bass - Stan Foulke
Key Board - Rowan Coburn
Strings Assembly - Woiteck J. Hollender
Percussion - R. King and Mike Osif
Horns Arrangements by Judd Paster and P. Lattanzi
Female backup voices by Claire Pulise
Musical Arrangements by Rowan Coburn
Produced in its entirety by "El Cid"

My special thanks to Miguel Piscitello for his friendship, enthusiasm and dynamic guitar playing which was added to most of my songs. My gratitude to Rowan Coburn and Woiteck J. Hollender for their cooperative musical contribution.

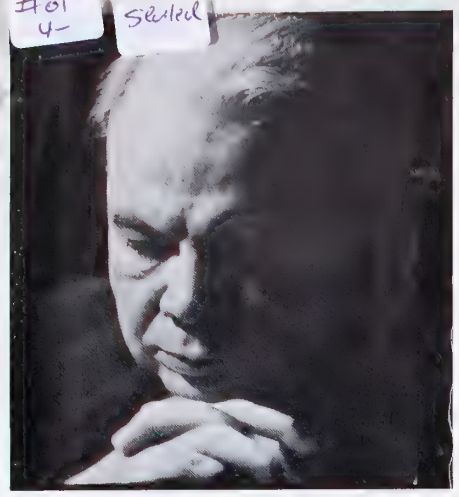
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BABIECA RECORDS
P.O. Box 116
NARBERTH, PA. 19072

Piano Works

Clark Eastham





PIANO MUSIC OF CLARK EASTHAM



CLARK EASTHAM

Clark Eastham was born in Vassar, Michigan on February 11, 1907, and is of English and Scottish extraction. During his long and successful career he has composed 106 works of varying forms which range from songs through symphonies. His honors and distinctions are numerous, including a fellowship to Princeton, where he studied with Roy Harris. He did advanced study with Ernst Krenek at the University of Michigan. Since 1956, he has been a member of the music faculty at Wayne State University and at the University of Michigan, Dearborn campus.

Joseph Mossman of the Detroit News wrote, "As a composer, he is a citizen of the world."
J. Dorsey Callaghan of the Detroit Free Press wrote, "His writing has beauty and literary perfection...and he is an American composer of exceptional ability." This rare individual is not only a composer of depth and imagination, who can experiment without losing touch with musical literacy, but he is also a superb teacher. Eastham's interdisciplinary approach to music, art and literature has had a profound impact on numerous students now turned professional.
Ross Lee Finney, well known American composer and educator, has written that, "Many of the young composers of Michigan were started on their way by Clark Eastham, who gave them a serious concern for their craft and a vista for their ambition." Eastham'a music reflects the influence of American folk music on occasion as in the "Folk Suite for Piano" which was also arranged for concert wind ensemble. Religious hymn tunes remembered from early childhood have been another melodic source.
Eastham's love of great poetry and literature are manifested in his song and choral settings of Emily Dickinson, Edna St. Vincent Millay, Gerald Manley Hopkins, James Joyce, Sylvia Plath, Henry David Thoreau and Robert Campbell.

SIDE ONE

PRELUDE No. 1, "Maestoso", begins with a broad majestic line of double octaves, two octaves apart, with inner chords accompanying the strong singing line. PRELUDE No. 2, "Andante Religioso", is based on the hymn tune "Jesus Spreads His Banner O'er Us," It begins in parallel motion using the device of organum, gradually adding voices into a thickly textured organ sound. The piece then begins to thin out into its original organum.

SONATINA FOR PIANO is lyric in character. The first movement is in traditional form and uses long phrases in the main theme. The second movement is somber in atmosphere and structured in a strict classic form. The third movement is influenced by the ragtime rhythm and reflects a blues nature in the middle section. The harmonic colors, typical of Eastham, support the good natured quality of this movement.

EVOCATION is atonal in structure and improvisatory in atmosphere. The intricate rhythms are subtle and freely interpreted. Chord clusters in the middle section contrast with the extended, cellistic phrases in the lower register.

PROGRAM

SIDE ONE

Prelude No. 1 (1944) . . . . . 4'15"
Prelude No. 2 (1944) . . . . . 3'38"
Sonatina for Piano (1948)
Allegretto Non Tanto . . . . . 3'45"
Largo . . . . . 4'09"
Evocation (1981 . . . . . 4'09"

SIDE TWO

Folk Suite For Piano (1945)
The Riddle Song . . . . . 2'59"
Pantomime (1981) . . . . . 3'45"
Praeludium and Toccata
(1951) . . . . . 9'52"

SIDE TWO

THE RIDDLE SONG is one of four pieces from the "Folk Suite For the Piano". The melody is a well-known folk song made popular by Burl Ives:

I gave my love a cherry without a stone
I gave my love a chicken without a bone,
I gave my love a baby with no cryin' . . . .

PANTOMIME is personified by quickly changing chords in a constant rhythmic phrasing. The middle section is lyrical, fluctuating harmonically with major and minor support to the melodies. This bittersweet atmosphere is then replaced with the initial driving chords and ascends into a brilliant conclusion.

PRAELUDIUM AND TOCCATA are an intricate study in bitonality. The Praeludium is in ABA form, first presenting sequences of majestic chords in various degrees of harmonic conjunction. The B section is fugal in construction, still retaining the extended lyrical phrase typical of Eastham's melodies. The return of the A section is elaborated with scales in parallel fifths and sharp rhythmic interjections. The Toccata begins without pause and immediately incorporates a strong rhythmic motive in the bass. The middle section is jazz-like in the melodic intervals and a quiet contrast to the virtuoso difficulties of the outer sections. The jazz influence appears again the coda and then concludes resolutely in a D Major chord.

ABOUT THE RECORDING

This recording was made during a recital on November 9, 1982, in the Ballroom at the University of Tampa. Dr. Terry Mohn was the recording engineer.

STEINWAY PIANO

ABOUT THE COVER

The front cover was designed by American artist, Harold Nosti. Well-known for his wood sculptures, Mr. Nosti is a professor at the University of Tampa.

JUDITH EDBERG

Judith Edberg, Director of Piano Studies at the University of Tampa, studied piano and composition with Clark Eastham when she was 13 years old. Encouraged to consider a career as a pianist by Mr. Eastham, she began training with Detroit's leading pianists during the 40's: Edward Bredshall, Mischa Kottler, and Julius Chajes. She then went to Paris to study with Lazzare Levy. After receiving both the Bachelor and Master of Music degrees from Wayne State University in Detroit, she began a concert career which included appearances with numerous symphony orchestras performing the Mendelssohn G Minor Piano Concerto, the Schumann A Minor Piano Concerto, the Bach D Minor Concerto, the Shostakovitch Piano Concerto #1, and Gershwin's Rhapsody in Blue.

Her keyboard interest also extend into the harpsichord repertoire where she has also performed the Bach Brandenburg Concerto #5 with the Hoffman String Quartet and the Bach Concerto for Harpsichord and 2 Flutes at the annual Bach for Baroque Festival in Detroit.

After hearing a recording of Judith Edberg performing works for left hand alone by Scriabine and Bach-Brahms, concert pianist Leon Fleisher invited her to come and coach with him on this little performed solo repertoire.

In the Spring of 1982, the University of Tampa awarded Judith Edberg a Faculty Development Fellowship Grant to study the piano works of Clark Eastham with the composer. This recording was made live in recital at the University of Tampa as a result of those studies.

TAF-112982

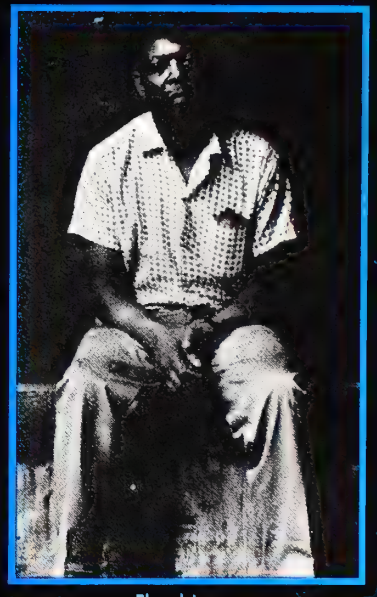
"CHICAGO BLUES ANTHOLOGY"

CH-2-9213
CH2-92520

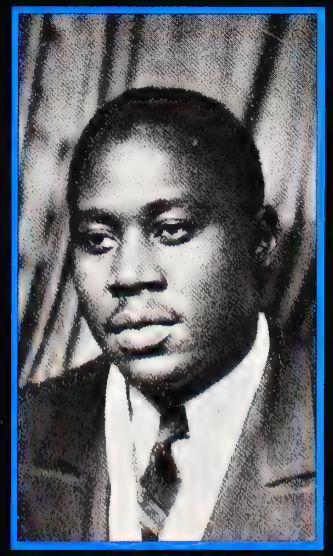
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DOUBLE ALBUM


Big Boy Spires


Robert Nighthawk


Floyd Jones


Willie Mabon


Memphis Slim


Johnny Shines

"CHICAGO BLUES ANTHOLOGY"

0 76732-9213-1

Side One

TOUGH TIMES (John Brim) 3:00
John Brim

ANNA LEE (Robert Nighthawk) 3:12
Robert McCullum

SO GLAD I FOUND YOU (Johnny Shines) 2:24
Johnny Shines

HAVING FUN (Memphis Slim) 2:18
Peter Chatman

GOIN' AWAY BABY (Jimmy Rogers) 2:41
James A. Lane

I DON'T KNOW (Willie Mabon) 3:06
Willie Mabon

Side Two

DARK ROAD (Floyd Jones) 3:15
Floyd Jones

DUST MY BROOM (Elmore James) 3:00
Elmore James

EISENHOWER BLUES (J. B. Lenoir) 2:50
J. B. Lenoir

BY MYSELF (Big Bill Broonzy, Washboard Sam) 3:00
Wm. Broonzy

MURMUR LOW (Big Boy Spires) 2:39
Arthur Spires

RATTLESNAKE (John Brim) 3:05
John Brim

Side Three

I SEE MY BABY (Elmore James) 3:00
Elmore James

KOREA BLUES (J. B. Lenoir) 2:48
J. B. Lenoir

YOU CAN'T LIVE LONG (Floyd Jones) 2:50
Floyd Jones

I CAN'T STOP (Otis Rush) 2:13
Willie Dixon

THIRD DEGREE (Eddie Boyd) 3:08
Eddie Boyd

TEN YEARS AGO (Buddy Guy) 2:35
Buddy Guy

Side Four

BE CAREFUL (John Brim) 2:40
John Brim

JACKSON TOWN GAL (Robert Nighthawk) 2:48
Robert McCullum

THE WORLD'S IN A TANGLE (Jimmy Rogers) 2:50
James A. Lane

YOU KNOW MY LOVE (Otis Rush) 2:40
Willie Dixon

MY TIME AFTER A WHILE (Buddy Guy) 2:57
Geddins & Bager

CHICAGO BOUND (Jimmy Rogers) 2:40
James A. Lane

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Album Design: Hemu Ghia Aggarwal

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JACKET MADE IN CANADA



Russische Fantasie
RIMSKY – KORSSAKOFF

Legende
Violinkonzert Nr.2
WIENIAWSKI

Franc Mueller, Violine
Rheinische Philharmonie
Pierre Stoll · Walter Crabeels

Russische Fantasie

Seite 1

Nikolai Rimsky-Korssakoff (1844—1908)
Russische Fantasie für Violine und Orchester
(Fantaisie de Concert sur des themes russes h-moll op. 33)

Henri Wieniawski
Legende g-moll op. 17

Franc Mueller, Violine
Rheinische Philharmonie, Dirigent Pierre Stoll

Seite 2

Henri Wieniawski
Konzert für Violine und Orchester Nr. 2 d-moll op. 22

Allegro moderato attaca
Romance Andante non troppo attaca
Allegro con fuoco Allegro moderato (á la Zingara)

Franc Mueller, Violine
Rheinische Philharmonie, Dirigent Walter Crabeels

Franc Mueller, ein Geiger der jüngeren Generation, in der Tradition des böhmischen Musikantentums aufgewachsen, zeigte schon sehr früh seine musikalische Begabung. In der Musikmetropole Prag wurde er von hervorragenden Repräsentanten der berühmten Geigenschule Otokar-Sevciks herangebildet.
Als Konzertmeister führte ihn sein Weg über das Salzburger Mozarteumorchester, den Stuttgarter Philharmonikern zur Rheinischen Philharmonie. Ausgedehnte Konzertreisen führten ihn durch Europa und die Vereinigten Staaten von Amerika. Franc Mueller spielt ein Instrument des Cremoneser Geigenbauers Andrea Guarneri aus dem Jahre 1662.

RBM
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STEREO

Die soziale Struktur und die musikinstrumenten-feindliche orthodoxe Kirche in Rußland waren starke Hindernisse für ein Aufblühen des autochthonen Musiklebens in den Epochen der westeuropäischen Renaissance, Barock und Klassik. An den adligen Magnatenhöfen wurde nur westeuropäische Musik gepflegt. Erst mit dem 19. Jahrhundert kam ein Umbruch durch eine Gruppe von russischen nationalbewußten Komponisten, die sich aus der sehr dünnen Bürgerschicht rekrutierten. Neben den mehr westlich orientierten Komponisten wie Tschaikowsky, Arensky, Glasunow, Tanejew, später Rachmaninow, war es vor allem das „Mächtige Häuflein" — die jungrussischen Novatoren nationaler Prägung. Ihr Präkursor Michail Glinka gab mit seiner Bauernoper „Iwan Sussanin" das Signal zum Aufbau der nationalen Komponistenschule. Die fünf Mitglieder des „Mächtigen Häufleins" kamen aus verschiedenen Berufen: der Naturwissenschaftler Balakirew, Chemiker und Mediziner Borodin, Gardeoffizier Cui, Marineleutnant Rimsky-Korssakoff und der Vollblutmusiker Modest Mussorgsky. Das umfassendste Musikstudium absolvierte Rimsky-Korssakoff, der dann auch als Lehrer, Berater und oft Instrumentator seinen Freunden diente. Nach seinem Abschied vom Marinedienst widmete er sich voll der pädagogischen und kompositorischen Tätigkeit. Als Professor für Komposition und Instrumentation am Konservatorium in St. Petersburg übte er einen starken Einfluß auf die jüngere Musikergeneration Rußlands aus und zu seinen Schülern zählte eine ganze Reihe bedeutender Komponisten wie Arensky, Glasunow, Ljadow, Gretschaninow und auch Prokofiew und Strawinsky. Rimsky-Korssakoff schuf die erste russische Sinfonische Dichtung („Sadko") und die heimatliche Folklore findet sich in mehreren Instrumentalwerken und Opern, die alle eine glänzende und farbige — auf Berlioz, Liszt und Wagner geschulte — Instrumentierungskunst aufweisen. Seine „Konzertante Fantasie über Russische Themen" („Fantaisie sur Theme Russe") op. 33 aus dem Jahr 1886 hat die erstmals von Glinka („Kamarinskaja") konzipierte freie Fantasieform, in der die russischen Volkslieder und Tänze paraphrasiert werden. Die modale Melodik der Volksweisen, die mitreißenden Tanzrhythmen und die effektvolle Instrumentation sichern dieser virtuosen Musik kräftige Akzente und Farbigkeit.
Polnische Musik ist im allgemeinen Bewußtsein synonym mit dem Namen Chopins oder der heutigen Moderne. Aber bereits in der Renaissance und im Frühbarock erreichte das Musikleben in Polen einen Höhepunkt sowohl im Bereich der sakralen wie auch der profanen Musik. Georg Philipp Telemann meinte nicht nur die Volksmusik, als er begeistert schrieb: „Die polnische Musik muß nicht vom Holze sein . . . nun bringt ein polnisch Lied die ganze Welt zum Springen." Die spätere politische Entwicklung war für die Kulturpflege sehr ungünstig. Die Teilungen Polens durch die feindlichen Nachbarmächte brachten zugleich eine Vernichtung der polnischen Kunst und Kultur. Viele Künstler emigrierten oder schwiegen. Auch das „geigende Wunderkind" Henryk WIENIAWSKI (1835-1880) verließ seine Vaterstadt Lublin bereits im Alter von 8 Jahren, um sein Musikstudium fortsetzen zu können. Der 11jährige Wieniawski beendete das Pariser Conservatoire mit Grand-Prix-Diplom, studierte später auch noch Komposition bei Collet. Ab 1850 datiert nun eine äußerst rege und erfolgreiche Virtuosenlaufbahn in ganz Europa und in den Vereinigten Staaten. Konzerte mit berühmten Pianisten wie Anton Rubinstein und Pauline Lucca, zumeist aber mit seinem Bruder Jozef, pädagogische Tätigkeit in Petersburg und in Brüssel (als Nachfolger von Vieuxtemps), sowie Kammermusik (in London mit Ernst und Joachim) und natürlich auch seine Kompositionen brachten ihm Ruhm und Erfolge. Sein Schaffen ist ungleichwertig — neben wertvollen Kompositionen wie L'ecole moderne op. 10, Etüden-Capricen op. 18, Polonaisen und 2 Konzerten stehen modische „Pieces de salon".

Zu den profiliertesten Kompositionen gehört sein II. Violinkonzert d-moll op. 22, vollendet 1856, aber erst 1870 vom Schott-Verlag veröffentlicht. Die 3 Sätze gehen ohne Pause ineinander. Im ersten Satz (Allegro moderato) beginnt das Orchester mit dem leidenschaftlichen Hauptthema, das von dunklen, düsteren Klopfen und Tremolli der Baßstimmen begleitet wird. Nach einer dramatischen Steigerung erklingt ohne Übergang das lyrische, kantable zweite Thema (Hornmelodie). Beide Themen werden in verschiedenen Tonarten wiederholt und zum Fortissimo-Ausbruch gebracht. Im plötzlichen Schweigen intoniert die Violine solo im hellen „dolce ma sotto voce" im breiten, ruhigen Bogen das erste Thema. Nach leidenschaftlichen Aufschwung in „Appassionato" folgt in der Solovioline das zweite Thema. Eine ruhige Orchesterepisode leitet unmittelbar in den II. Satz „Andante non troppo" (in B-dur) ein — eine stimmungsvolle Romanze mit zarter, durchsichtiger gitarrenartiger Begleitung im Barcarolen-Rhythmus des Orchesters. Nach vier Strophen dieses Liebesliedes wird die verträumte Stimmung durch scharfe Dissonanzakkorde jäh unterbrochen. Nach einer Generalpause und kurzer Violinkadenz folgt dann der schwungvolle „Alla zingara"-Satz (Allegro con fuoco) mit seinen Tanzrhythmen und Tanzmotiven. Plötzlich erklingt jedoch wieder das lyrische zweite Thema aus dem ersten Satz — zuerst ruhig dann immer leidenschaftlicher, muß dann aber den Zigeunerrhythmen weichen. Ein musikantisch effektvolles Finale, das vom Solisten große Virtuosität abverlangt.

Die Legende op. 17 (gedruckt 1860) ist ein echtes Stück hochromantischer Expressivität und Melodieseligkeit. Im dreiteiligen Aufbau (g-moll, G-dur, g-moll) werden der Rhythmus, die Melodik und auch die Stimmung schön kontrastiert und differenziert.

Alex Blin

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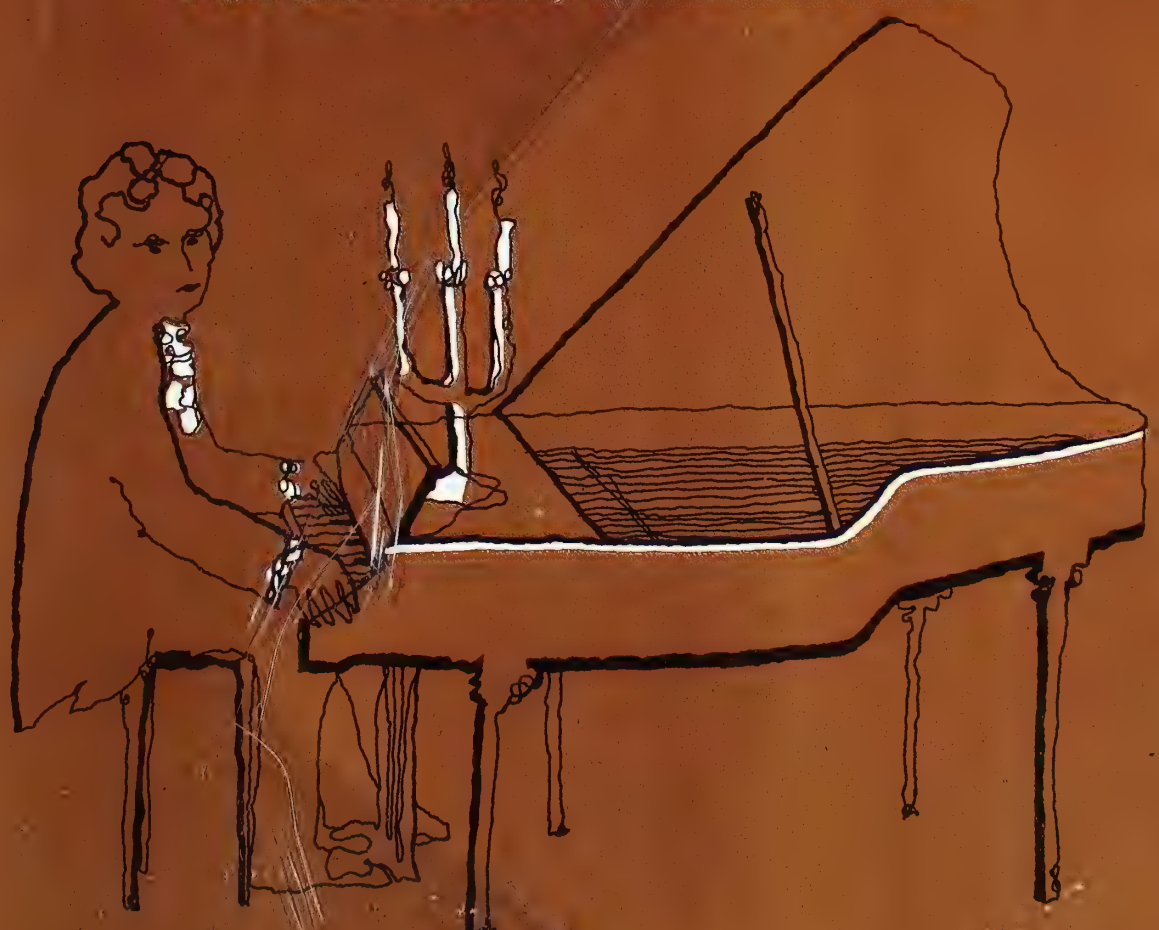
SCHUMANN

PIANO CONCERTO in A Minor, Op. 54

CHOPIN

PIANO CONCERTO No. 2 in F Minor, Op. 21

FOU TS'ONG, PIANO
LONDON SYMPHONY ORCHESTRA
PETER MAAG, CONDUCTING



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SIDE ONE

SCHUMANN (1810-1856)

Piano Concerto in A minor, Op. 54

1st Movement: allegro Affetuoso (15:14)

2nd and 3rd Movements: Intermezzo-Allegro vivace (16:00)

SIDE TWO

CHOPIN (1810-1849)

Piano Concerto No. 2 in F minor, Op. 21

1st Movement: Maestoso (13:58)

2nd Movement: Larghetto (9:43)

3rd Movement: Allegro vivace (8:46)

FOU TS'ONG, piano

LONDON SYMPHONY ORCHESTRA — PETER MAAG conducting

Schumann: Piano Concerto, Op. 54—Essentially the pianist, Schumann was happiest when composing for his favorite instrument. In composing the *Piano Concerto in A minor* he worked with care and unusual perception in handling the supporting orchestra, without sacrificing the import of his solo instrument. He realized unanimity between both, resulting in the rhythmic invention and youthful verve, the detailed wealth of melody and harmony, and the unusual sonorous effects in this work.

As early as his seventeenth year (1827), Schumann was eager to compose a concerto, but he was not well enough versed in the technicalities of music or of the orchestra. Three years later, while studying for the law at Heidelberg, he made another effort, and this, like the former, was discarded. Then, sometime in the late 1830's, Schumann heard Mendelssohn play his *Concerto in G minor*. The event seems to have given him the idea that he would never be successful in the composition of a concerto in three movements. In a letter to his wife-to-be, Clara Wieck, he confessed: "I see that I cannot write a concerto for the virtuosos: I must plan something else."

Schumann began the composition of the concerto in his thirty-first year (1841). Actually, it was a separate, short work entitled "Rhapsody for piano and orchestra," and Schumann's wife, Clara, played it for the first time in August of that year. It does not seem to have met with any success, and no publisher would print it. By adding two movements, the concerto was finished four years later and presented in December, 1945, in Dresden under the direction of Ferdinand Hiller (to whom it was dedicated). Clara Schumann was the soloist. Schumann later made some minor changes for a performance in Vienna in 1847.

At first the work gained little recognition. The piano part seemed insufficiently brilliant, and Liszt removed it from his repertoire—an act which he later regretted.

Like Beethoven's last two concertos, this one by Schumann breaks with classical tradition by making the piano begin at once, without waiting until an orchestral introduction has presented the thematic material. The work mainly follows the sonata form, but this is interrupted by a quiet interlude in A-flat. After a brief and energetic series of chords on the piano, the main theme is introduced by the wind instruments, then by the piano. The first bar of this theme forms the basis of the development of the coda, while the second bar forms the germ of the theme of the second and third movements. The second movement begins with a dialogue between piano and strings. After a repetition of the dialogue, soloist and orchestra pass abruptly over to the lively third movement. Then the piano spins a glittering web around the orchestra's melodies. To link the latter movements to the former, Schumann ingeniously recalls the principal theme of his first movement in the last bars of the Intermezzo, connected without a break to the finale.

Robert H. Schauffler wrote: "To be so woefully midjudged by contemporaries as Schumann was, is sometimes an indication of true greatness. We of today have come to see that its democratic blending of piano and orchestra is chief among the A minor's glories and virtues. And we are not sorry to miss that wallowing in the slough of mere technique which was the vice of most of the older concertos."

Chopin's Concerto No. 2 in F minor, a misnomer, was really the composer's first concerto. Composed in 1829, but never published until 1836, it landed in second place numerically. It was partly Chopin's fault that the printing was delayed, for while on a journey from Paris to Vienna in 1830 he mislaid the orchestral parts. Though not considered Chopin at his best, the work is regarded as superior to the *E minor Concerto*, written in 1830. The first performance, in Warsaw in March of 1830, was a great success.

The *F minor Concerto* takes the normal, classical form. The first movement is virogous, rich in melody and ideas, while the second movement is based mainly on a very poetic nocturne theme, embroidered with arabesques in the solo parts. Chopin related in a letter to a friend: "I composed the Adagio (Larghetto) of my concerto while my thoughts were with her." The young woman concerned was the singer Constantia Gladkowska, who was a pupil at the Warsaw Conservatory at the same time he was. Chopin was in love with her for several years, was in constant fear she might forget him, but he never dared confess his love. She married someone else in December of 1831. In 1936, when the concerto appeared it was dedicated to another love, the Countess Delphine Potocka.

The finale of the concerto is brilliant, with a wonderful melody for the soloist. Herbert Weinstock writes: "To say that the person who planned this movement was hopeless as regards form is to demonstrate a lack of understanding of the nature of musical construction. In 1829 Chopin was no fumbling pupil, but already a master."

Schumann wrote of Chopin: "If he published all his works anonymously, he would be recognized at once. In this lie both his strength and his weakness." Probably Schumann, who all his life strove to master the complications of orchestra and chamber music, felt more strongly than others that it was weak of Chopin to restrict himself to the piano. Today's musician finds Chopin's originality so rich and complex and so fresh that no limitations to its magic spell seem to exist. It is easy to see what Schumann meant by Chopin's "strength"—his extremely individual harmonies, original melodies, and his own peculiar manner of expression, combining inseparably the most refined and elegant "salon style" with the genuine freshness and boldness of the Polish character.

During the early 1830's when Chopin was at his greatest height as a composer and new compositions flowed from him, Schumann wrote an enthusiastic article about one of his compositions. The article concluded with the words: "Hats off, gentlemen—a genius!" Succinctly, that's *it*.

THE ARTISTS—In the short span of time since 1955, when his concert career began, **Fou Ts'ong** has given nearly 500 concerts in Eastern Europe. During the 1957 World Youth Festival in Moscow he shared the spotlight with violinist David Oistrakh. With an extraordinarily wide repertoire including Scarlatti and Bach, Chopin and Schumann, Prokofieff and Bartok, the art of Fou Ts'ong includes the mastery of no less than twenty-five piano concerti, many of which he has played with the most important orchestras of Europe.

One might say Mr. Fou's career really began some twenty-seven years ago when he was born in Peking. His father, a professor of art at the Shanghai Academy of Art (also a writer, lecturer, critic and translator of French and English classical literature) saw that his son was reared in an atmosphere of music, art and Eastern and Western literature. With music an important part of his home life, young Fou Ts'ong early developed a taste for Western music via recordings. At the age of ten he began his first musical studies with Italian pianist-conductor Mario Paci. These studies were interrupted in 1948 by the death of Paci and by the Chinese civil war. Musically inspired, however, the young man managed to continue his studies on his own, making his debut in Shanghai as soloist in Beethoven's *Emperor Concerto*. From this Fou Ts'ong went to Europe where he was prize-winner in the Polish International Competition of 1955, thereby earning a scholarship under Zbigniew Drzewuecki at the Warsaw Conservatory where, upon completion of his musical studies, he was graduated with the highest diploma.

Fou Ts'ong's London debut established him as a front rank piano personality. Among the accolades accorded him were highest praises regarding his "great sensitivity," "fastidious regard for clarity and style," "subtlety of feeling." None could surpass the bold prediction: "Rubenstein's successor!"

His United States debut took place in Cincinnati in 1961. Said the Enquirer, "The young artist plays with intense musical feeling and a remarkable purity of tone and life. His shading and phasing of the more lyrical Mozart passages show a maturity and thoughtfulness beyond his years. It is gratifying to hear a pianist who possesses such technical mastery succeed in keeping his playing under control at all times." Appearance at Carnegie Hall with the New York Philharmonic followed, and the Post said it this way: "A performance of European music that upheld the sternest Western standards and traditions." The World-Telegram and Sun: "Virtuoso to reckon with—an artist of considerable range in the bargain." "Phenomenal sense of design and a transparent touch to match. Mr. Fou," said the Herald Tribune, "played as if he were a seasoned Western professional with a pretty complete equipment: well-schooled and secure technique, pleasant tone, delicate phrasing and sound."

Peter Maag is the dynamic German conductor quickly making a name for himself among the current generation of top young conductors. This is his recording debut on Westminster Records.



Fou Ts'ong and conductor Peter Maag confer during preparation of recording.

MASTERING: CLAUDE RIE ENGINEERING: PETER CURIEL

LINER NOTES: JOHN NATOLI

COVER DESIGN: HARRY FARMLETT

CANDID PHOTOGRAPH: DEREK ALLEN MADE IN U.S.A.

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SB 33-004

DOUG LUCAS

NIARA



SB 33-004

side A	side B
NIARA	ONE FOR YOU
HOME WON'T KNOW ME	WHEN IT BE THE MORNING
KINSHASA CHANT	AS IF WE KNEW

ALL COMPOSITIONS BY DOUGLAS LUCAS

MUSICIANS

DOUG LUCAS : Trumpet
YVAN DE SOUTER : Bass
PRODUCER FOR RKM : Bruno Castellucci
ENGINEER : Alan Ward
FRANCK WUYTS : Keyboards
BRUNO CASTELLUCCI : Percussions
COVER : Lani Jean-Marie
POEM : Lori Lucas

Recorded at Morgan Studios Brussels April 1975



Tonight a strong wind
Delivered to me
The muted shrieks
And desperate cries
Of Joshua lamenting
At a powerful pitch
As he went forth
To sound his strength
In oblong notes.

Then the wind died down
And blew again
In stops and starts
To reveal in wonder
Joshua proclaiming...
NIARA

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By

Lynda Gache

LYNDA GACHE



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MY FRIENDS SHOULD SEE ME NOW

By

Lynda Gache

SLP 1312 33⅓ RPM

Side A

1. They're Playing Our Song
2. One of Those Songs
3. Get Happy
4. Robert E. Lee
5. Go For It

Side B

1. If My Friends Could See Me Now
2. Another Cha Cha
3. I Can Do That
4. Everybody's Got The Right to be Wrong
5. Go To Hell

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Dance Caravan STRIPES

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Dance Caravan Red inc.

WALDWICK, N.J. 07463



Dance Tunes for Dance Caravan 1986

HLPS4426



Dance Tunes for Dance Caravan 1986

HLPS4426


Dawn
does it again..
HLP-4399
125
Production + Others HLP
PRESCHOOL
TO PRO
·Production
·Precision
·Personality

Side 1—Preschool

ABA DABA HONEY MOON
TOP BANANA
I WANA BE LOVED BY YOU
I'M A LITTLE PIGLET
BE MY LITTLE BABY BUMBLE BEE
CAROLINA IN THE MORNING
JAZZ BABY
BABY JUNE AND HER NEWSBOYS
RAGTIME COWBOY JOE
FASHIONS ON PARADE

Side 2—Pro

FIREBALL MALL
THAT'S A PLENTY
SING SING SING
ALEXANDERS RAGTIME BAND
BIG BAND MEDLEY
DANCE 10 LOOKS 3
MY WIFE THE DANCER
BABY FACE



Dawn does it again.

DAWN'S DONE IT AGAIN!

She's put together an album of songs featuring a variety of moods and styles with numbers to open, close and add that special sparkle to any show. Tunes for tiny tots to teens to adults—precision, production, props, novelties, gimmicks—are all represented. Whether it's Dixieland or Disco, Country or Classy, it's all dazzling, danceable, dynamic, and exciting—just like Dawn!

Special thanks to: Kelly Crafton, Miriam Sellers, Diane Herbert, Denise Shores, Greg Harrison, Jim/Mary McAndrew and all of my students for their part in making these numbers come alive and this album a success.

Kelly Crafton, the pert daughter of Dawn Crafton, grew up dancing, and soon became a "caravan kid" touring for 3 national tours.

A dance major at Maryland University, moved to New York and is now with the national touring company of David Merrick's Broadway show "42nd Street." She is known and adored by everyone.

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The Victorious Gospel Jubilees

$ 898



Distributed By
PRODUCTIONS
Hialeah, Fla.

MALACO
RECORDS #4361

The Victorious Gospel Jubilees

Side 1

1. You Gotta Have It	3:16
2. Prayer Changes Things	2:20
3. Child of God	4:09
4. Jesus Never Left Me Alone	3:54
5. I Know The Lord Will Make A Way	2:18

Side 2

1. At the Close of the Day	4:48
2. I'll Fly Away	3:04
3. Oh Lord Have Mercy	1:48
4. I'm Gonna Serve the Lord	2:45
5. Heavy Load	2:57

Special Thanks To:

Mr. Dave Clark of TK Productions
Robert "Bootsy" Jones
Mother Jones
&
Sam Jones of WOKJ/Jackson, Miss.

Recorded at Malaco Studios, Jackson, Mississippi
Mastered at Ardent Mastering Lab by Larry Nix
Produced by James Griffin and Herman Filligane
Recording & Remix Engineering by James Griffin
Keyboards by Haran Griffin
All songs published by Malaco Music BMI
Album Design: Image Art Studio/Phil Allen

Since this group was born in 1972, The Victorious Gospel Jubilees of Dallas, Texas have appeared in churches, concert halls and auditoriums all over the United States spreading the gospel in song. It gives me a great pleasure to present to you from the Big "D" the Victorious Gospel Jubilees. It is difficult for records to recreate the total excitement and fervor that is generated by the Victorious Gosepl Jubilees when they confront a live audience. Members of the group are:

Johnny Moss/lead singer
Willie Woods/Baritone
Billy Wilkerson/tenor
Howard Thomas/1st tenor
Aubrey Paris/drummer
Frank Jones/lead guitarist
Freddy Jones/bass guitarist(mgr.)

The Victorious Gospel Jubilees have sung with The Mighty Clouds of Joy, The Gospel Keynotes, Pilgrim Jubilees and Salem Travelers just to name a few. In this album these young men put these songs together with you in mind. Each song is an event. The Jubilees serve God because God blessed them not only with the talent to sing, but with a message to sing about. This album offers to the listener what may be termed as "True Gospel" in its fullness, yet it also projects a sound of today as well. The Victorious Gospel Jubilees are definitely gospel artists in their own right.

Sam Jones

WOKJ RADIO
Jackson, Mississippi

Distributed By TK PRODUCTIONS Hialeah, Fla.

MALACO RECORDS #4361

AMERICAN TOP 40

AMERICAN
TOP 40
PROGRAM NO.
721-13
CHART DATE
3/25/72

WATERMARK, INC.
931 N. La Cienega Boulevard
Los Angeles, California 90069
(213) 659-3834

FOR WEEK ENDING: March 25, 1972
CYCLE NO. 721 PROGRAM 13 OF 13
DISC & HALF HOUR NO 1a
PAGE NO. 1

SCHEDULED START TIME	ACTUAL TIME	ELEMENT	RUNNING TIME
00:00		THEME & OPENING OF HOUR I TALK UNIT #40 - DO YOUR THING - Isaac Hayes TALK UNIT #39 - COULD IT BE FOREVER - David Cassidy TALK UNIT	6:23
6:21		LOGO: CASEY'S COAST TO COAST	
6:23		LOCAL INSERT: C-1	:60
7:23		LOGO: AMERICAN TOP 40 TALK UNIT #38 - THEY SAY I FOUND MYSELF - Honey Cone TALK UNIT	3:30
10:51		LOGO: HITS FROM COAST TO COAST	
10:53		LOCAL INSERT: C-2	2:00
12:53		LOGO: AMERICAN TOP 40 TALK UNIT #37 - GIVE IRELAND BACK TO THE IRISH - Wings TALK UNIT #36 - NO ONE TO DEPEND ON - Santana TALK UNIT	7:44
20:35		LOGO: CASEY'S COAST TO COAST	
20:37		LOCAL INSERT: C-3	:60
21:37		LOGO: AMERICAN TOP 40 TALK UNIT #35 - EVERY DAY OF MY LIFE - Bobby Vinton TALK UNIT #34 - GLORY BOUND - Grass Roots TALK UNIT	5:41
27:16		LOGO: HITS FROM COAST TO COAST	
27:18 27:28		STATION I.D.: C-4 LOCAL INSERT:	:10 2:00

WATERMARK, INC.
931 N. La Cienega Boulevard
Los Angeles, California 90069
(213) 659-3834

FOR WEEK ENDING: March 25, 1972
CYCLE NO. 721 PROGRAM 13 OF 13
DISC & HALF HOUR NO 1b

SCHEDULED START TIME	ACTUAL TIME	ELEMENT	RUNNING TIME
29:28 37:50		LOGO: AMERICAN TOP 40 TALK UNIT #33 - TAKE A LOOK AROUND - Temptations TALK UNIT SPECIAL - ME AND BOBBY McGEE - Janis Joplin TALK UNIT LOGO: CASEY'S COAST TO COAST	8:24
37:52		LOCAL INSERT: C-5	:60
38:52 41:52		LOGO: AMERICAN TOP 40 TALK UNIT #32 - DAY DREAMING - Aretha Franklin TALK UNIT LOGO: HITS FROM COAST TO COAST	3:02
41:54		LOCAL INSERT: C-6	2:00
43:54 51:44		LOGO: AMERICAN TOP 40 TALK UNIT #31 - TAURUS - Dennis Coffey TALK UNIT #30 - DON'T SAY YOU DON'T REMEMBER - Beverly Bremers TALK UNIT LOGO: CASEY'S COAST TO COAST	7:52
51:46		LOCAL INSERT: C-7	:60
52:46 57:36		LOGO: AMERICAN TOP 40 TALK UNIT #29 - SWEET SEASONS - Carole King TALK UNIT #28 - FLOY JOY - Supremes TALK UNIT THEME UP & UNDER W/TALK UNIT ENDING AT: 57:44 ~~THEME TO: 58:20~~	4:50
58:20 59:20		EMERGENCY THEME RUNOUT TO: 58:44 LOCAL INSERT C-8 STATION I.D.	:60 :10

WATERMARK, INC.
931 N. La Cienega Boulevard
Los Angeles, California 90069
(213) 659-3834

FOR WEEK ENDING: March 25, 1972
CYCLE NO. 721 PROGRAM 13 OF 13
DISC & HALF HOUR NO 2a

SCHEDULED START TIME	ACTUAL TIME	ELEMENT	RUNNING TIME
00:00 6:24		THEME & OPENING OF HOUR II TALK UNIT #27 - JOY - Apollo 100 TALK UNIT #26 - CRAZY MAMA - J.J. Cale TALK UNIT LOGO: CASEY'S COAST TO COAST	6:26
6:26		LOCAL INSERT: C-1	:60
7:26 13:06		LOGO: AMERICAN TOP 40 TALK UNIT #25 - WE'VE GOT TO GET IT ON AGAIN - Addrisi Bros. TALK UNIT #24 - HURTING EACH OTHER - Carpenters TALK UNIT LOGO: HITS FROM COAST TO COAST	5:42
13:08		LOCAL INSERT: C-2	2:00
15:08 23:22		LOGO: AMERICAN TOP 40 TALK UNIT #23 - RUNNIN' AWAY - Sly & Family Stone TALK UNIT #22 - AMERICAN PIE - Don McLean TALK UNIT LOGO: CASEY'S COAST TO COAST	8:16
23:24		LOCAL INSERT: C-3	:60
24:24 28:45		LOGO: AMERICAN TOP 40 TALK UNIT #21 - AIN'T UNDERSTANDING MELLOW - Jerry Butler TALK UNIT LOGO: HITS FROM COAST TO COAST	4:23
28:47 28:57		STATION I.D.: LOCAL INSERT: C-4	:10 2:00

WATERMARK, INC.
931 N. La Cienega Boulevard
Los Angeles, California 90069
(213) 659-3834

FOR WEEK ENDING: March 25, 1972
CYCLE NO. 721 PROGRAM 13 OF 13
DISC & HALF HOUR NO 2b

SCHEDULED START TIME	ACTUAL TIME	ELEMENT	RUNNING TIME
30:57		LOGO: AMERICAN TOP 40 TALK UNIT - Letter #20 - ROUNDABOUT - Yes TALK UNIT	4:47
35:42		LOGO: CASEY'S COAST TO COAST	
35:44		LOCAL INSERT: C-5	:60
36:44		LOGO: AMERICAN TOP 40 TALK UNIT #19 - A COWBOY'S WORK IS NEVER DONE - Sonny & Cher TALK UNIT	2:59
39:41		LOGO: HITS FROM COAST TO COAST	
39:43		LOCAL INSERT: C-6	2:00
41:43		LOGO: AMERICAN TOP 40 TALK UNIT #18 - BETCHA BY GOLLY, WOW - Stylistics TALK UNIT #17 - THE FIRST TIME EVER I SAW YOUR FACE -Roberta Flack TALK UNIT	8:20
50:01		LOGO: CASEY'S COAST TO COAST	
50:03		LOCAL INSERT: C-7	:60
51:03		LOGO: AMERICAN TOP 40 TALK UNIT #16 - ROCK AND ROLL LULLABY - B.J. Thomas TALK UNIT #15 - BANG A GONG - T. Rex TALK UNIT	7:27
58:30		THEME UP & UNDER W/TALK UNIT ENDING AT: 58:39 ~~THEME TO: 58:49~~	
58:49		EMERGENCY THEME RUNOUT TO: 59:39	
58:49		LOCAL INSERT: C-8	:60
59:49		STATION I.D.:	:10

WATERMARK, INC.
931 N. La Cienega Boulevard
Los Angeles, California 90069
(213) 659-3834

FOR WEEK ENDING: March 25, 1972
CYCLE NO. 721 PROGRAM 13 OF 13
DISC & HALF HOUR NO 3a

SCHEDULED START TIME	ACTUAL TIME	ELEMENT	RUNNING TIME
00:00		THEME & OPENING OF HOUR III TALK UNIT #14 - ROCKIN' ROBIN - Michael Jackson TALK UNIT #13 - IN THE RAIN - Dramatics TALK UNIT	8:21
8:19		LOGO: CASEY'S COAST TO COAST	
8:21		**LOCAL INSERT:** C-1	:60
9:21		LOGO: AMERICAN TOP 40 TALK UNIT #12 - PRECIOUS & FEW - Climax TALK UNIT - Letter #11 - DOWN BY THE LAZY RIVER - Osmonds TALK UNIT	6:43
16:02		LOGO: HITS FROM COAST TO COAST	
16:04		**LOCAL INSERT:** C-2	2:00
18:04		LOGO: AMERICAN TOP 40 TALK UNIT #10 - I GOTCHA - Joe Tex TALK UNIT #9 - EVERYTHING I OWN - Bread TALK UNIT	5:52
23:54		LOGO: CASEY'S COAST TO COAST	
23:56		**LOCAL INSERT:** C-3	:60
24:56		LOGO: AMERICAN TOP 40 TALK UNIT #8 - JUNGLE FLVER - Chakachas TALK UNIT	4:15
29:09		LOGO: HITS FROM COAST TO COAST	
29:11 29:21		**STATION I.D.:** **LOCAL INSERT:** C-4	:10 2:00

WATERMARK, INC.
931 N. La Cienega Boulevard
Los Angeles, California 90069
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FOR WEEK ENDING: March 25, 1972
CYCLE NO. 721 PROGRAM 13 OF 13
DISC & HALF HOUR NO 3b

SCHEDULED START TIME	ACTUAL TIME	ELEMENT	RUNNING TIME
31:21		LOGO: AMERICAN TOP 40 TALK UNIT #7 - THE WAY OF LOVE - Cher TALK UNIT #6 - WITHOUT YOU - Nilsson TALK UNIT	6:44
38:03		LOGO: CASEY'S COAST TO COAST	
38:05		LOCAL INSERT: C-5	:60
39:05		LOGO: AMERICAN TOP 40 TALK UNIT #5 - MOTHER AND CHILD REUNION - Paul Simon TALK UNIT	3:09
42:12		LOGO: HITS FROM COAST TO COAST	
42:14		LOCAL INSERT: C-6	2:00
44:14		LOGO: AMERICAN TOP 40 TALK UNIT #4 - PUPPY LOVE - Donny Osmond TALK UNIT #3 - LION SLEEPS TONIGHT - Robert John TALK UNIT	5:57
50:09		LOGO: CASEY'S COAST TO COAST	
50:11		LOCAL INSERT: C-7	:60
51:11		LOGO: AMERICAN TOP 40 TALK UNIT #2 - HEART OF GOLD - Neil Young TALK UNIT #1 - A HORSE WITH NO NAME - America TALK UNIT	6:57
58:08		THEME UP & UNDER W/TALK UNIT ENDING AT: 58:37 ~~THEME TO: 58:50~~ EMERGENCY THEME RUNOUT TO: 59:37	
58:50		LOCAL INSERT: C-8	:60
59:50		STATION I.D.:	:10

Jean Carrington Cook
Pianist

SIDE ONE

Carnaval op. 9 by Schumann
- Préambule
- Pierrot
- Arlequin
- Valse Noble
- Eusebius
- Florestan
- Coquette
- Réplique
- Papillions
- A.S.C.H. - S.C.H.A. (dancing Letters)
- Chiarina
- Chopin
- Estrella
- Reconnaissance
- Pantalon et Columbine
- Valse allemande
- Paganini
- Aveu
- Promenade

SIDE TWO

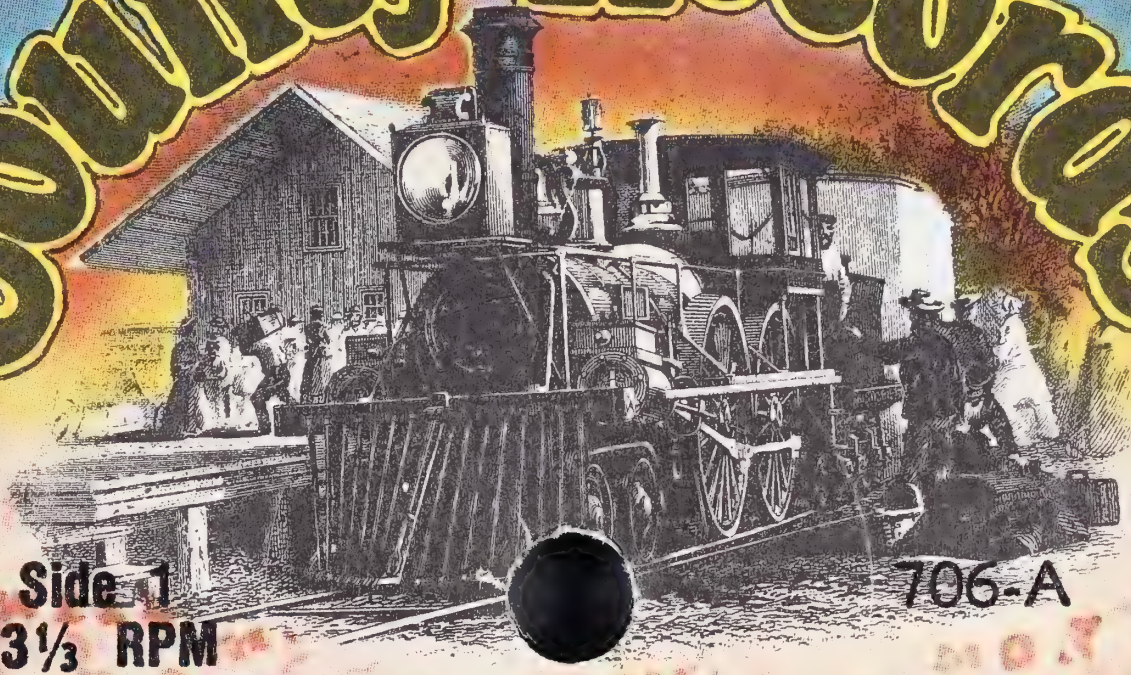
Carnaval (Continued)
- Pause
- Marche des Davids bundler contre les Philistins

Sonate in E min. by Grieg
- Allegro Moderato — Fiords
- Andante Molto — cantabile
- Alla Menuetto — Gnomes
- Molto Allegro — Dance of the Snow Queen's Furies

Carrington Records — Library of Congress Catalogue Card Numbers 77-750721 and 77-750722.
Recorded at Bias Recording Company, Falls Church, Virginia

JEAN CARRINGTON COOK born in Richmond, began piano lessons at the age of five. Her early work was under Virginia Haslett Wylie, Ellen Guigon and Florence Richardson Robertson. She attended St. Catherine's School in Richmond, Converse College in South Carolina and was graduated with a Bachelor of Music degree from Syracuse University. She further specialized in her field with such masters as John Powell, Ernst Bacon, Heinrich Gebhard and Alexander Lipsky. She has given many recitals in major cities on the East Coast. As soloist she has appeared with the Syracuse Civic and Fairfax Symphony Orchestras. Affiliated with Sigma Alpha Iota International Music Fraternity, she is a performing member of the Friday Morning Music Club of Washington. She has recently given recitals in Japan, Scotland and Bangkok, Thailand.

County Records



Side 1
33⅓ RPM

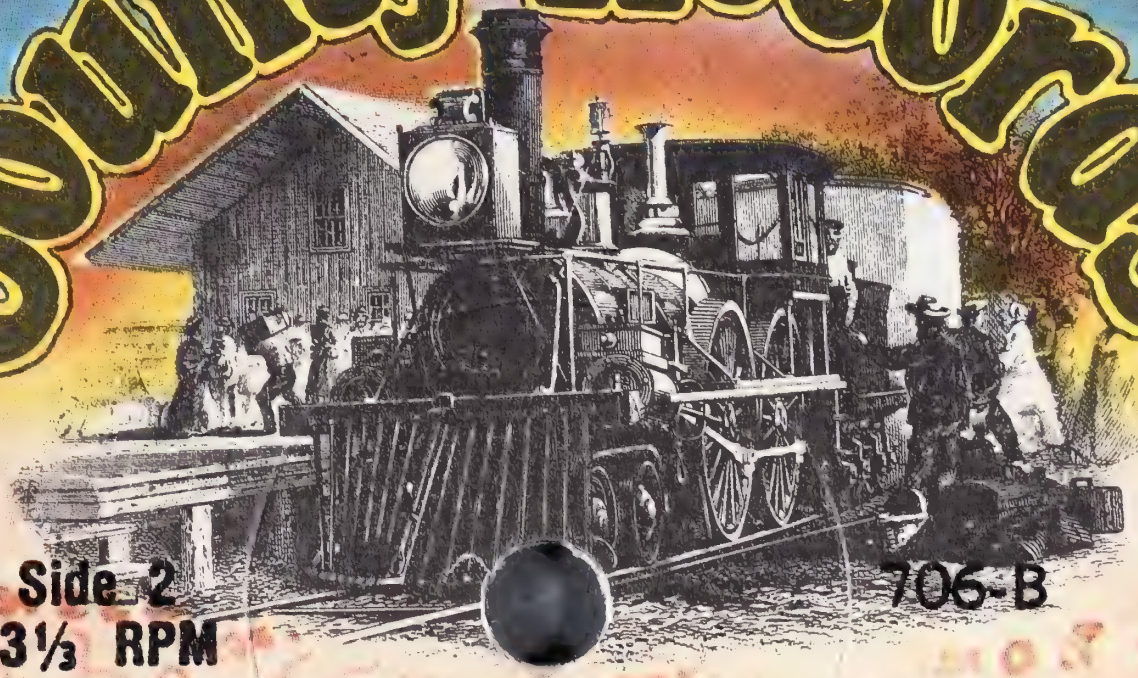
706-A

JOE & JANETTE CARTER sing
CARTER FAMILY FAVORITES

1. CURTAINS OF NIGHT (M. Carter)
2. WILL YOU MISS ME (A. P. Carter)
3. I'M GOING HOME (Sara Carter)
4. LONESOME BLUES (Sara & M. Carter)
5. FARTHER ON (Sara Carter)
6. KITTY AND I (Joe Carter)

(All songs BMI)

County Records



Side 2
33⅓ RPM

706-B

JOE & JANETTE CARTER sing
CARTER FAMILY FAVORITES

1. ANCHORED IN LOVE (A. P. Carter)
2. WALTZING WITH YOU (Janette Carter)
3. HIGHER GROUND (Sara & M. Carter)
4. LET OLD JORDAN ROLL (Joe Carter)
5. RAMBLIN' MAN (Janette Carter)
6. SWEET STORY OF OLD (Arr. Joe & Janette Carter)

(All songs BMI)

DOUBLE FEATURE
VOL. 1



BRONCO RECORDS

BR 212006A

1. ASK YOURSELF WHY
2. HOME FROM THE FOREST
3. WHAT YOUR ABOUT
4. YOU MADE THE SUNSHINE
5. COME SUNDOWN
6. CHICKEN FEED

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BRONCO RECORDS

DOUBLE FEATURE
VOL. 1

BR 212006B

1. ME MYSELF & I
2. MOVIN ON
3. IT'S WRITTEN ALL OVER YOUR FACE
4. LOVE OF MY LIFE
5. WHEN I DREAM OF YOU

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EMI



Die Stimme seines Herrn

	STEREO		1 C 163-30 125 / A	Seite 1

℗ 1976 EMI Electrola GmbH

REFLEXE - STATIONEN EUROPÄISCHER MUSIK

WELTLICHE MUSIK IM CHRISTLICHEN UND JÜDISCHEN SPANIEN (1450-1550)

HOFMUSIK UND FRAUENLIEDER im Zeitalter der Entdecker (1492-1553)

„Villancicos" aus „Cancionero de la Colombina" (Ende 15. Jh.) · Niña y viña (Anonym) · Propiñán de melyor (Anonym) · Como no le andaré yo? (Anonym) · **Recercada** (Anonym) · **Fantasia und Pavana** (Milan) · **„Villancicos" aus „Cancionero de Palacio" (1490-1530)** · Al alva venid, buen amigo (Anonym) · Perdi la mi rrueca (Anonym) · A los baños del amor (Anonym) · Fantasia und Romanesca (Anonym) · Pues bien para esta (Garcimuñós) · Si avéis dicho, marido (Anonym)

Ensemble Hespèrion XX

MADE IN GERMANY · ST 33

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN

EMI



Die Stimme seines Herrn

STEREO

1 C 163-30 125

B

Seite 2

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REFLEXE - STATIONEN EUROPÄISCHER MUSIK

WELTLICHE MUSIK IM CHRISTLICHEN UND JÜDISCHEN SPANIEN (1450-1550)

HOFMUSIK UND FRAUENLIEDER im Zeitalter der Entdecker (1492-1553)

„Romances" aus „Cancionero de Palacio" (1490-1530) · Si d'amor pena sentis (Anonym) · O voy (Román) · Qu' es de ti, desconsolado? (Encina)

3 Recercadas sobre tenores (Ortiz)

Villancicos aus „Cancionero de Uppsala" (1500-1550) · Yo me soy la morenica (Anonym) · Si la noche haze escura (Anonym) · Soleta só jo aci (Anonym) · Con Con qué la lavaré? (Anonym) · Soy serranica (Anonym)

Ensemble Hespèrion XX

MADE IN GERMANY

ST 33

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN



STEREO

1 C 163-30 126

A

Seite 3

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REFLEXE - STATIONEN EUROPÄISCHER MUSIK

WELTLICHE MUSIK IM CHRISTLICHEN UND JÜDISCHEN SPANIEN (1450-1550)

SEPHARDISCHE ROMANZEN aus der Zeit vor der Vertreibung der Juden aus Spanien (1492)

Pregoneros van y vienen (Anonym)
El rey de Francia tres hijas tenia (Anonym)
Una matica de Ruda (Anonym)
Palestina hermoza (Anonym)
Nani, nani (Anonym)
El rey que tanto madruga (Anonym)

Ensemble Hespèrion XX

MADE IN GERMANY

ST 33

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN

EMI



Die Stimme seines Herrn

STEREO

1 C 163-30 126

B

Seite 4

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REFLEXE - STATIONEN EUROPÄISCHER MUSIK

WELTLICHE MUSIK IM CHRISTLICHEN UND JÜDISCHEN SPANIEN (1450-1550)

SEPHARDISCHE ROMANZEN aus der Zeit vor der Vertreibung der Juden aus Spanien (1492)

Por qué llorax blanca niña (Anonym)
Moriccs los mis moricos (Anonym)
Lavava y suspirava (Anonym)
Paxarico tu te llamas (Anonym)
La Reina xerifa mora (Anonym)
Por alli pasó un cavallero (Anonym)

Ensemble Hespèrion XX

MADE IN GERMANY

ST 33

CSP

COLUMBIA SPECIAL PRODUCTS

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MODERN AMERICAN MUSIC SERIES

HENRY BRANT

CML 4956

PXLP 31265

1. SIGNS AND ALARMS
2. GALAXY 2 (1954)

HENRY BRANT conducting
Chamber Ensemble

"COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

CSP

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GEORGE ANTHEIL

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CML 4956

PXLP 31166

CARLOS SURINACH conducting the

NEW YORK PERCUSSION GROUP

"COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

that WONDERFUL OLD TWO-HOLER

by JOE PERHAM

STEREO
33 1/3 RPM

SIDE A
205058A

1. Uncle was full of his subject.
2. The chemical toilet
3. Varnished the toilet seat
4. At Ole's farm
5. "The passing of the Backhouse"
   A POEM BY R.W. RILEY

that WONDERFUL OLD TWO-HOLER

by JOE PERHAM

STEREO
33 1/3 RPM

SIDE B
205058B

1. "There was a young fella named Hyde"
2. The Privy Inspector and the W.C.
3. One pot and Yukon crabs
4. The 3-story one holer
5. A good job of hoss startin'
6. Protectin the town


OHIO PLAYERS
"ECSTASY"
WESTBOUND RECORDS
STEREO
WB 2021
SIDE 1
(WB 2021 A)
1. ECSTASY 2:27
2. YOU AND ME 3:12
3. NOT SO SAD AND LONELY 3:20
(L. Crane, B. Baine) Southfield Music, Inc. (ASCAP)
4. (I WANNA KNOW) DO YOU FEEL IT 4:23
5. BLACK CAT 4:25
Produced & Arranged By the Ohio Players for Westbound Records, Inc.
All Selections Written By The Ohio Players &
Published By Bridgeport Music, Inc. (BMI) Except
"Not So Sad And Lonely" & "Food Stamps Y'All"
℗ 1973 WESTBOUND RECORDS, INC.
DETROIT, MICHIGAN
DISTRIBUTED BY JANUS RECORDS N.Y. N.Y.


OHIO PLAYERS
"ECSTASY"
WESTBOUND RECORDS
STEREO
WB 2021
SIDE 2
(WB 2021 B)
1. FOOD STAMPS Y'ALL 3:12
(L. Crane, B. Baine) Southfield Music, Inc. (ASCAP)
2. SPINNING 3:04
3. SLEEP TALK 3:15
4. SILLY BILLY 4:26
5. SHORT CHANGE 2:55
Produced & Arranged By the Ohio Players for Westbound Records, Inc.
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℗ 1973 WESTBOUND RECORDS, INC.
DETROIT, MICHIGAN
DISTRIBUTED BY JANUS RECORDS N.Y. N.Y.

COLUMBIA

THE ELECTRIC FLAG
An American Music Band
A LONG TIME COMIN'

CS 9597

SIDE 1
XSM 135248

1. KILLING FLOOR -C. Burnett-
2. GROOVIN' IS EASY -R. Polte-
3. OVER-LOVIN' YOU -B. Goldberg - M. Bloomfield-
4. SHE SHOULD HAVE JUST -R. Polte-
5. WINE -Trad. - arranged & adapted by M. Bloomfield-

"360 SOUND" STEREO "360 SOUND"

®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
THE ELECTRIC FLAG
An American Music Band
A LONG TIME COMIN'
CS 9597
SIDE 2
XSM 135249
1. TEXAS -B. Miles - M. Bloomfield-
2. SITTIN' IN CIRCLES -B. Goldberg-
3. YOU DON'T REALIZE -M. Bloomfield-
4. ANOTHER COUNTRY -R. Polte-
5. EASY RIDER -M. Bloomfield-
"360 SOUND" STEREO "360 SOUND"
®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.


®ffrr
LONDON
LONG PLAYING made in U.S.A.
full frequency range recording
LL 3279
side 1
TELSTAR
THE SOUNDS OF THE TORNADOES
1. TELSTAR (Meek)
2. RED ROSES AND A SKY OF BLUE (Meek)
3. CHASING MOONBEAMS (Lavern)
4. EARTHY (Caddy)
5. SWINGING BEEFEATER (Meek)
6. THEME FROM A SUMMER PLACE (Steiner)
THE TORNADOES
(ARL 5700)
UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED


®ffrr
LONDON
LONG PLAYING made in U.S.A.
full frequency range recording
LL 3279
side 2
TELSTAR
THE SOUNDS OF THE TORNADOES
1. LOVE AND FURY (Duke)
2. DREAMIN' ON A CLOUD (Burt)
3. RIDIN' THE WIND (Bellamy)
4. THE BREEZE AND I (Lecuona; Camarata)
5. JUNGLE FEVER (Goddard)
6. POPEYE TWIST (Caddy)
THE TORNADOES
(ARL 5701)
UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED


REVENGE
RECORDS
Side A
Sweet Revenge
Publishers (ASCAP)
REV 8
33⅓ RPM
POWERULE
Brick In A Wall
(O. Marcano, E. Vill., V. Maria)
1. Vocal (4:01)
2. Instrumental (3:58)
3. Acapella (2:52)
Produced, arranged & mixed by Powerule
Engineered by Dr. Beat at Funky Slice Studio
Brooklyn, N.Y.
Dedicated to Honey B
℗ © 1990
Revenge Records
(718) 468-4991

REVENGE

RECORDS

Side B

Sweet Revenge
Publishers (ASCAP)

REV 8
33 1/3 RPM

POWERULE

Let The Years Roll

(V. Maria, E. Vill., O. Marcano)

1. Vocal (4:21)
2. Instrumental (4:16)

Produced, arranged & mixed by Powerule
Engineered by Matt Cole at Sound Track City,
New York City
Dedicated to Honey B

℗ © 1990
Revenge Records
(718) 468-4991




MAVERICK
MADONNA
Disk One
Side 1
33⅓ RPM
PRO-A-100781
PROMOTION ONLY.
NOT FOR SALE.
*PRODUCED BY MADONNA, GUY SIGSWORTH AND WILLIAM ORBIT
*Remix by Chris Staropoli for That Kid Chris Productions Inc.
**PRODUCED BY MADONNA AND MIRWAIS AHMADZAI
**Remix and Additional Production by Timo Maas + Martin Buttrich/Mixed by Andy Bolieshon at Electro Island, Hannover
Remixes of tracks available on the Maverick/Warner Bros. album GHV2 (2/4-48000)
1 WHAT IT FEELS LIKE FOR A GIRL (That Kid Chris Caligula 2001 Mix)* 9:51
(Madonna/Guy Sigsworth) WB Music Corp./Webo Girl Publishing, Inc. admin. by WB Music Corp. ASCAP/Universal-PolyGram
Int'l. Publ., Inc. ASCAP. Includes an excerpt from "The Cement Garden," courtesy of Charlotte Gainsbourg and Constantin Film AG.
Contains samples of "The Network of Sparks: a). The Delicate Code" by David Torn,
used courtesy of David Torn and ECM Records.
2 DON'T TELL ME (Timo Maas Mix)** 6:55
(Madonna/Mirwais Ahmadzai/Joe Henry)
W:B Music Corp./Webo Girl Publishing, Inc. admin. by WB Music Corp. ASCAP/1000 Lights Music Limited/
Warner-Tamerlane Pub. Corp. BMI/WB Music Corp./Lemz Music/True North Music ASCAP
℗ 2000 Warner Bros. Records Inc.
Warner Music Group, An AOL Time Warner Company.
www.madonnamusic.com
Internet Keyword: Madonna


MAVERICK
MADONNA
Disk Three
Side 1
33⅓ RPM
PRO-A-100781
PROMOTION ONLY
NOT FOR SALE
PRODUCED BY MADONNA AND WILLIAM ORBIT
Remixed by Victor Calderone
PRODUCED BY NELLEE HOOPER AND MADONNA
Remixed by Mark Picchiotti & Tony Britston for Mark Productions
Remixed from the Maverick/Warner Bros. album GHV2 (2/4-48000)
1 BEAUTIFUL STRANGER (Calderone Club Mix)* 10:12
2 BEDTIME STORY (Luscious Dub Mix)** 7:40
℗ 1999, 1994 Warner Bros. Records Inc.
A Warner Music Group Company
An AOL Time Warner Company
www.madonnamusic.com
Internet Keyword: Madonna

COLUMBIA

SATOSHI TOMIIE
FEATURING KELLI ALI
Love In Traffic

33 1/3 RPM
STEREO

COLUMBIA

CAS 016618
XSS 16618A

1. Love In Traffic (Satoshi's Dark Path Remix) 12:08

Satoshi Tomiie- Music and Lyrics by, Ko Kimura
Executive Producer- Judith Weinstein;
℗ 2001 Sony Music Entertainment (Japan) Inc.

"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada.

COLUMBIA

SATOSHI TOMIIE
FEATURING KELLI ALI
Love In Traffic

33 1/3 RPM
STEREO

COLUMBIA

CAS 016618
XSS 16618B

1. Love In Traffic (John Creamer & Stephane K Remix) 10:12

Satoshi Tomiie- Music and Lyrics by, Ko Kimura
Executive Producer- Judith Weinstein;
℗ 2001 Sony Music Entertainment (Japan) Inc.

"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada


BACKBEAT
Common Cause
BBZ-114
33 1/3 RPM
STEREO
"COOL OUT"
Written and Produced
by
George Mitchell & Jay Zotos
Published by
It Takes Two (ASCAP)
℗ 1994 BACKBEAT RECORDS
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BACKBEAT RECORDS, 8907 34th Avenue, College Park, MD 20740 Phone/Fax: 301-935-5451


BACK BEAT
Common Cause
7 59807 21141 5
BBZ-114
33 1/3 RPM
STEREO
"Jeep Song"
Written and Produced
by
George Mitchell & Jay Zotos
Published by
It Takes Two (ASCAP)
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BACKBEAT RECORDS, 8907 34th Avenue, College Park, MD 20740 Phone/Fax: 301-935-5451


WESTMINSTER
1966 CHAPEL CHOIR
Robert Simpson
Conductor
33⅓ RPM
LONG PLAY
SIDE 1
CO 1789
Praise the Lord
Second Mass in C Major - Haydn
Kyrie
Credo
Sanctus
Agnus Dei
Dona Nobis


WESTMINSTER
1966 CHAPEL CHOIR
Robert Simpson
Conductor
33⅓ RPM
LONG PLAY
SIDE 2
CO 1789
To Music - York
Beautiful Savior - Christiansen
Let Us Sing to the Lord - Moyer
The Day of the Lord is at Hand - arr. Lynn
Were You There? - arr. Burleigh
Poor Wayfaring Stranger - arr. Lynn
Jesus Born in Bethlea - Scott
Heav'n Bound Soldier - arr. Rhea
Benediction - Lutkin

Westminster®

abc RECORDS®

W-9611
Made in U.S.A.

W-9611-A
Side 1

ITALIAN SONGS
of the 16th and 17th Centuries

1. GAGLIANO: Valli profonde (4:47)
2. FIORENTINO: Fantasia (lute solo) (3:44)
3. FRESCOBALDI: Se l'aura spira (2:07)
4. VERDELOT-WILLAERT: Fuggi, fuggi cuor mio (1:46)
5. VERDELOT-WILLAERT: Con lagrime e sospir (1:24)
6. ANONYMOUS: Veneziana (lute solo) (1:04)
7. CARISSIMI: Sventura, cuor mio (2:27)
8. A SCARLATTI: Cara e dolce (2:21)

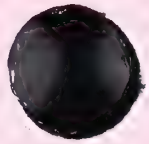
Hugues Cuenod, tenor
Hermann Leeb, lute

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Westminster

abc RECORDS

W-9611
Made in U.S.A.



W-9611-B
Side 2

SPANISH SONGS
of the 16th Century

LUIS MILAN:

1. Perdida (1:45)
2. Sospiro (2:13)
3. Durandarte (3:50)
4. Three Pavanes (lute solo) (3:52)

ALONZO DE MUDARRA:

5. Si me llam (2:20)
6. Triste estaba (2:37)
7. Pavana (lute solo) (1:36)
8. Israel (2:23)

Hugues Cuenod, tenor
Hermann Leeb, lute

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Property of
Daniel James White Junior
#2374949 Jan. 5, 1950
THE BEST OF
THE STYLISTICS
AMH-743
(AMH-743 A)
℗ 1975 Amherst
Records, Inc.
STEREO
Side 1
1. YOU MAKE ME FEEL BRAND NEW 4:45
Featuring Airrion Love & Russel Thompkins, Jr.
(Thom Bell-Linda Creed) Mighty Three Music (BMI)
2. BETCHA BY GOLLY, WOW 3:17
(Thom Bell-Linda Creed) Assorted Music & Bellboy
Music (BMI) Adm. by the Mighty Three Group
3. ROCKIN' ROLL BABY 3:15
(Thom Bell-Linda Creed) Mighty Three Music (BMI)
4. BREAK UP TO MAKE UP 4:00
(Thom Bell-Linda Creed-Kenneth Gamble) Assorted Music
& Bellboy Music (BMI) Adm. by the
Mighty Three Group
5. YOU'RE A BIG GIRL NOW 3:14
(Marty Bryant-Robert Douglas)
Raton Songs Company
(BMI)
MANUFACTURED AND MARKETED BY AMHERST RECORDS, INC., 1800 MAIN ST., BUFFALO, NY 14208


amherst records
THE BEST OF
THE STYLISTICS
AMH-743
(AMH-743 B)
℗ 1975 Amherst
Records, Inc.
STEREO
Side 2
1. I'M STONE IN LOVE WITH YOU 3:12
(Thom Bell-Linda Creed-Anthony Gamble) Assorted Music &
Bellboy Music (BMI) Adm. by the Mighty Three Group
2. HEAVY FALLIN' OUT 5:18
(Hugo & Luigi-George David Weiss) Boca Music Company (ASCAP)
3. LET'S PUT IT ALL TOGETHER 2:55
(Hugo & Luigi-George David Weiss) Boca Music Company (ASCAP)
4. YOU ARE EVERYTHING 2.55
(Thom Bell-Linda Creed) Assorted Music & Bellboy
Music (BMI) Adm. by the Mighty Three Group
5. PEOPLE MAKE THE WORLD GO ROUND 3:28
(Thom Bell-Linda Creed) Assorted Music &
Bellboy Music (BMI) Adm. by the
Mighty Three Group
MANUFACTURED AND MARKETED BY AMHERST RECORDS, INC., 1800 MAIN ST., BUFFALO, NY 14208



MEDIEVAL MUSIC AND SONGS OF THE TROUBADOURS

SIDE 1

SDBR - 3270

1.	Kalenda Maya	2:55
2.	Tant Con Je Vuray	1:42
3.	Amors Et Ma Damme Aussi	1:13
4.	In Seculum Viellatoris	1:03
5.	La Quinte Estampie	0:58
6.	Prisoner's Song	5:19
7.	La Quatre Estampie	2:33
8.	Robin M'Aime (a)	0:49
9.	Robin M'Aime (b)	1:38
10.	Amor Potest	0:51

MUSICA RESERVATA

Directed by Michael Morrow

EVEREST RECORDS · 2020 AVENUE OF THE STARS · CONCOURSE LEVEL · CENTURY CITY, CALIF. 90067



MEDIEVAL MUSIC AND SONGS OF THE TROUBADOURS

SIDE 2

SDBR - 3270

1.	Pucelette	1:04
2.	Danse	1:18
3.	Joliment	1:51
4.	J'ai un Cuer	1:32
5.	La Seconde Estampie	1:10
6.	Flors de Lis	0:56
7.	La Sexte Estampie	1:10
8.	Li Dous Regars de Madame	1:14
9.	Ductia	2:19
10.	De Bone Amour	7:11
11.	Frese Nouvelle	1:21

MUSICA RESERVATA

Directed by Michael Morrow

EVEREST RECORDS · 2020 AVENUE OF THE STARS · CONCOURSE LEVEL · CENTURY CITY, CALIF. 90067



SD 19136

JEAN-LUC PONTY
IMAGINARY VOYAGE

STEREO

ONE

℗ 1976
ATLANTIC

1. NEW COUNTRY (3:07)
2. THE GARDENS OF BABYLON (5:06)
3. WANDERING ON THE MILKY WAY (Violin Solo) (1:50)
4. ONCE UPON A DREAM (4:08)
5. TARANTULA (4:04)

All compositions and arrangements by Jean-Luc Ponty

ST-A-763725-SP

MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY



SD 19136

JEAN-LUC PONTY
IMAGINARY VOYAGE

STEREO

TWO

℗ 1976
ATLANTIC

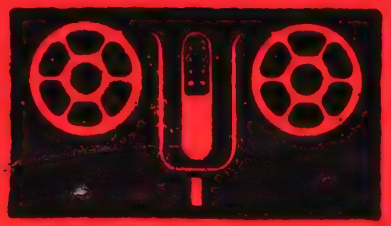
IMAGINARY VOYAGE (Total time: 19:55)

PART I (2:22)
PART II (4:05)
PART III (5:28)
PART IV (8:00)

All compositions and arrangements by
Jean-Luc Ponty

ST-A-763726-SP

MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y. A WARNER COMMUNICATIONS COMPANY



RIVERSIDE

LONG PLAYING

MICROGROOVE

CLEM McCARTHY:
The Voice of American Sports

RLP
7522

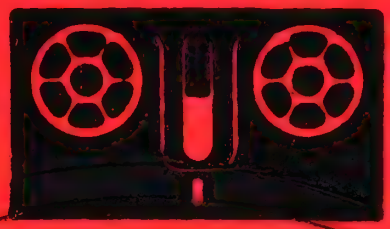
SIDE
1

Part 1: Great Fights

with special narration by
ED SULLIVAN

(RLP 7522 A)

BILL GRAUER PRODUCTIONS INC.
NEW YORK CITY



RIVERSIDE

LONG PLAYING

MICROGROOVE

CLEM McCARTHY:
The Voice of American Sports

RLP 7522

SIDE 2

Part 2: Great Horse Races

with special narration by
ED SULLIVAN

(RLP 7522 B)

BILL GRAUER PRODUCTIONS INC.
NEW YORK CITY


COLUMBIA
Family Productions
BILLY JOEL
TURNSTILES
PC 33848
STEREO
SIDE 1
AL 33848
℗ 1976 CBS Inc.
1. SAY GOODBYE TO HOLLYWOOD 4:36
2. SUMMER, HIGHLAND FALLS 3:17
3. ALL YOU WANNA DO IS DANCE 3:39
4. NEW YORK STATE OF MIND 6:00
-B. Joel-


COLUMBIA
Family Productions
BILLY JOEL
TURNSTILES
PC 33848
STEREO
SIDE 2
BL 33848
℗ 1976 CBS Inc.
1. JAMES 3:53
2. PRELUDE/
ANGRY YOUNG MAN 5:13
3. I'VE LOVED THESE DAYS 4:33
4. MIAMI 2017 (Seen the lights go
out on Broadway) 5:28
-B. Joel-
MARCAS REG.

Trip

REV. JAMES CLEVELAND

16 Golden Gospel Greats

SIDE A
STEREO

TOP-16-33
(SLX-02289)

1. I WALK WITH GOD (3:13) (Rev. James Cleveland) Planemar Music/BMI
2. HIS EYE IS ON THE SPARROW (2:22) (P.D.)
3. I'M A SOLDIER IN THE ARMY OF THE LORD (1:51) (Rev. James Cleveland) Our Children's Music/BMI
4. IT'S GONNA BE TOO LATE (4:19)
5. I'VE COME TO TELL YOU (5:34) (P.D.)
6. SOON I WILL BE DONE (4:06) (P.D.)
7. OH, TO BE KEPT BY JESUS (4:13) (Stanley Lewis) Su-Ma Music Publ. Co. Inc./BMI
8. PLENTY GOOD ROOM (4:20) (P.D.)

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Trip
REV. JAMES CLEVELAND
16 Golden Gospel Greats
SIDE B
STEREO
TOP-16-33
(SLX-02290)
1. THE LORD'S PRAYER (3:24) (P.D.)
2. SOMETHING GOT A HOLD ON ME (4:18) (John Fields) Savoy Music/BMI
3. ONE MORE TIME (3:03) (P.D.)
4. EVERYTIME I FEEL THE SPIRIT (2:32) (P.D.)
5. THE LOVE OF GOD (3:51) (LeRoy Crume) Venice Music/BMI
6. LORD DO IT (5:26) (Frazier-Cleveland) Frazier-Cleveland Publ. Co./BMI
7. DOWN BY THE RIVERSIDE (3:15) (P.D.)
8. OH, MARY DON'T YOU WEEP (1:40) (P.D.)
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Trip
HARMONIZING FOUR
16 Golden Gospel Greats
SIDE A
STEREO
TOP-16-37
(SLX-02297)
1. ALL THINGS ARE POSSIBLE (2:46)
(J. Williams) Conrad Music/BMI
2. FARTHER ALONG (2:42)
(O. Weiss) Conrad Music/BMI
3. ON THE RIGHT ROAD (3:12)
(Harmonizing Four) Conrad Music/BMI
4. MOTHERLESS CHILD (3:03)
(P. Brunson) Conrad Music/BMI
5. STANDING THERE WONDERING (2:13)
(Thomas Johnson) Conrad Music/BMI
6. WITHOUT HIM (3:39)
(H. Nilsson) Beechwood Music/BMI
7. WHAT A FELLOWSHIP (2:24)
(Harmonizing Four) Conrad Music/BMI
8. HALLELUJAH (1:59)
(M. Williams) Conrad Music/BMI
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Trip
HARMONIZING FOUR
16 Golden Gospel Greats
SIDE B
STEREO
TOP-16-37
(SLX-02298)
1. GOLDEN BELLS (2:57)
(Harmonizing Four) Conrad Music/BMI
2. WHEN TEARS ARE FALLING (2:50)
(Harmonizing Four) Conrad Music/BMI
3. GOD WILL TAKE CARE OF YOU,PT. 1 (1:43)
(J. Williams Conrad Music/BMI
4. GOD WILL TAKE CARE OF YOU,PT. 2 (3:10)
(J. Williams) Conrad Music/BMI
5. HOW GREAT THOU ART (3:11)
(Unknown) Zap & Stuart K. Hines/BMI
6. WADE IN THE WATER (3:02)
(P.D.)
7. WE'RE CROSSING OVER (2:52)
8. ROCK OF AGES (3:20)
(P.D.)
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Salsoul
RECORDS
™
CAPTURED TRACKS SHOP
10 24 20
$ 4.00
BY TEE SCOTT
SG 318
SG 318 A
8:26
SIDE A
STEREO
BMI
33 1/3 RPM
BODYSHINE
(S. Miller-L. Davis-K. Miller-R. Earl)
(From The Salsoul L.P. SA 8529 "Witch Doctor")
INSTANT FUNK
Produced By Bunny Sigler For Bundino Productions
Arranged By Larry Davis
Executive Producers: Joe Cayre/
Stan Cayre/Ken Cayre
Lucky Three Music Publg. Co./
Warpfactor Music
© 1979 Salsoul Record Corp.
MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016


Salsoul
RECORDS
TM
SG 318
SG 318 B
4:00
SIDE B
STEREO
BMI
33 1/3 RPM
SCREAM AND SHOUT
(K. Miller-S. Miller-R. Earl-G. Bell)
(From The Salsoul L.P. SA 8529 "Witch Doctor")
INSTANT FUNK
Produced By Bunny Sigler For Bundino Productions
Arranged By Larry Davis
Executive Producers: Joe Cayre/
Stan Cayre/Ken Cayre
Lucky Three Music Publg. Co./
Warpfactor Music
© 1979 Salsoul Record Corp.
MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016


ATLANTIC
0-86874
STEVE ARRINGTON
33 1/3 RPM
STEREO
A SIDE
DANCIN' IN THE KEY OF LIFE
VOCAL/SPECIAL REMIX/6:04
(Steve Arrington & India Arrington)
Konglather Publishing, BMI/Motor Music/
Cheyenne Publishing, ASCAP
ST-DM-48004-SP
Produced by Keg Johnson & Wilmer Raglin for:
The Producers Alliance
Special version of Atlantic LP 81245 -
"DANCIN' IN THE KEY OF LIFE"
℗ 1985 Atlantic Recording Corp.
MFG. BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY


ATLANTIC
0-86874
STEVE ARRINGTON
33 1/3 RPM
STEREO
B SIDE
DANCIN' IN THE KEY OF LIFE
INSTRUMENTAL/5:08
(Steve Arrington & India Arrington)
Konglather Publishing, BMI/Motor Music/
Cheyenne Publishing, ASCAP
ST-DM-48005-SP
Produced by Keg Johnson & Wilmer Raglin for:
The Producers Alliance
℗ 1985 Atlantic Recording Corp.
MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY


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Capitol MARCA REG.
Capitol
REG U.S. PAT. OFF.
RECORDS
BRENDA & THE BIG DUDES
1
V-15220
X601096
WEEKEND SPECIAL (Drivetime Mix)
(M. Matthews-D. Molotana)
Time—4:42
Colgems-EMI Music Inc.-ASCAP
(from the forthcoming LP "WEEKEND SPECIAL" ST-12482)
Produced by Mally Watson
Executive Producers Wayne Edwards & Ken Haycock
Additional Production and remix by Van Gibbs
33 1/3 RPM
℗ 1983 The CCP Record Company
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Capitol
REG U.S. PAT. OFF.
RECORDS

BRENDA & THE BIG DUDES

2

V-15220
X601096B
X601096A

1. WEEKEND SPECIAL (Weekend Dub Mix)
(M. Matthews-D. Molotana)
Time—5:14
Colgems-EMI Music Inc.-ASCAP
2. WEEKEND SPECIAL (Daytime Mix)
(M. Matthews-D. Molotana)
Time—3:50
Colgems-EMI Music Inc.-ASCAP
(from the forthcoming LP "WEEKEND SPECIAL" ST-12482)
Produced by Mally Watson
Executive Producers Wayne Edwards & Ken Haycock
Additional Production and remix by Van Gibbs

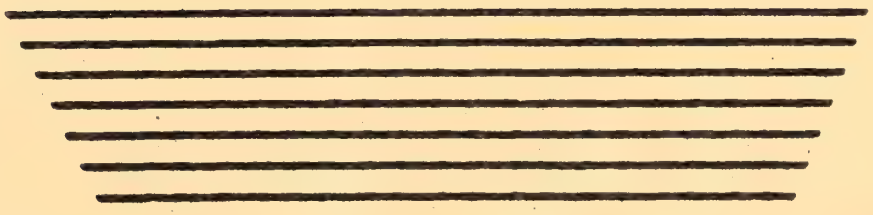
33 1/3 RPM

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Collectables
THE CHIFFONS
"Golden Classics"
Daniel James White
January 5, 1950, #237149 49
Personal Property
COL-5042
SIDE 1
1. HE'S SO FINE (R. Mack) Bright Tunes BMI
2. ONE FINE DAY (G. Goffin, C. King) Screen Gems BMI
3. SWEET TALKIN' GUY (E. Greenberg, D. Morris) Elmwin, Rozinque BMI
4. OUT OF THIS WORLD (E. Greenberg, D. Morris) Elmwin, Rozinque BMI
5. I HAVE A BOYFRIEND (Barry, Greenwich, Tokens) Trio Music BMI
6. NOBODY KNOWS WHAT'S GOING ON (Brute Force) Bright Tunes BMI
7. A LOVE SO FINE (G. Kerr, S. Barnes, Tokens) Jobette Music BMI
8. MY BOYFRIEND'S BACK
(Feldman, Gottehrer, Goldstein) Blackwood Music BMI
COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072


Collectables
THE CHIFFONS
"Golden Classics"
SEND FOR FREE CATALOG
COL-5042
SIDE 2
1. MY BLOCK (Radcliffe, Spencer) January Music BMI
2. OPEN YOUR EYES (E. Maresca) S & J Music ASCAP
3. WILL YOU STILL LOVE ME TOMORROW?
(G. Goffin, C. King) Aldon Music BMI
4. WHY AM I SO SHY (Stegel, Margo, Margo, Medress) Bright Tunes BMI
5. WHEN I GO TO SLEEP AT NIGHT (Margo, Medress) Vibar Music ASCAP
6. IT'S MY PARTY (Gold, Cluck, Weiner) Arch Music BMI
7. THE LOCOMOTION (G. Goffin, C. King) Screen Gems BMI
8. DA DOO RON RON
(Spector, Greenwich, Barry) Mother Berth-Trio Music BMI
COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072

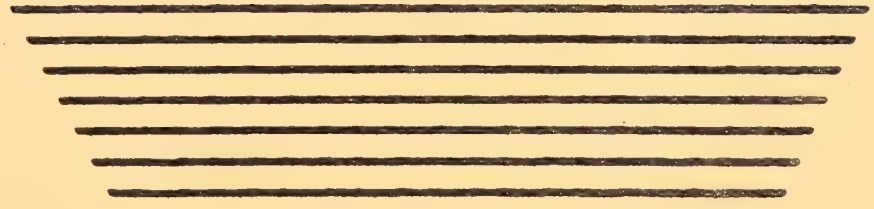
QUESTIONS AND ANSWERS ABOUT THE END TIMES



by HAL LINDSEY

Side One

QUESTIONS AND ANSWERS ABOUT THE END TIMES



by HAL LINDSEY

Side Two


MAD AVE RECORDS NY NY
MAD AVE.
RECORDS
SIDE ONE
Commercials in a
Plain Brown Wrapper

MAD AVE RECORDS NY NY

MAD AVE. RECORDS

SIDE TWO

Commercials in a
Plain Brown Wrapper

ALLEN COMPUTER ORGAN

PHILIP HAHN

Side 1 (32426)

DIETRICH BUXTEHUDE: Prelude, Fugue and Chaconne in C Major

JOHANN SEBASTIAN BACH: Aus der Tiefe rufe Ich and Kommst du nun, Jesu, vom Himmel herunter

FRANZ LISZT: Ave Maris Stella

ALLEN COMPUTER ORGAN

PHILIP HAHN

Side 2



(32426)

CESAR FRANCK: Fantaisie in A Major

LOUIS VIERNE: Carillon de Westminster


WMOT
RECORDS
4W8 5351
(4W8 5351-A)
℗ 1980 WMOT
RECORDS, INC.
BLOOM-SMITH
PRODUCTIONS
STEREO
33⅓ RPM
Time: 5:20
FRANKIE SMITH
DOUBLE DUTCH BUS
(F. Smith - B. Bloom)
WIMOT/FRASHON/SUPERMARKET
MUSIC (BMI)
© 1981 A WHOLLY-OWNED SUBSIDIARY OF TEC ENTEPRISES INC., 1228 SPRUCE ST., PHILADELPHIA, PA. 19107


WMOT RECORDS
4W8 5351
(4W8 5351-B)
℗ 1980 WMOT RECORDS, INC.
BLOOM-SMITH PRODUCTIONS
STEREO
33⅓ RPM
Time: 4:33
FRANKIE SMITH
DOUBLE DUTCH
(F. Smith - B. Bloom)
WIMOT/FRASHON/SUPERMARKET MUSIC (BMI)
© 1981 A WHOLLY-OWNED SUBSIDIARY OF TEC ENTEPRISES INC., 1228 SPRUCE ST., PHILADELPHIA, PA. 19107

RECORDINGS FOR VANGUARD THE CONNOISSEUR

THE INSTRUMENTS OF THE ORCHESTRA

played by

First Desk Men of the Vienna State Opera Orchestra

David Randolph, narrator

VSD-721-A
XSV 223818

Side One

THE STRINGED INSTRUMENTS

1. **The Violin** 9:26
2. **The Viola** 4:52
3. **The Cello** 5:04
4. **The Double Bass** 6:40

℗ 1972
Vanguard Recording Society, Inc.

Recorded in Europe and U.S.A. (Narration)

Electronically reprocessed to simulate Stereo

STEREO

RECORDINGS FOR VANGUARD THE CONNOISSEUR

THE INSTRUMENTS OF THE ORCHESTRA

played by

First Desk Men of the Vienna State Opera Orchestra

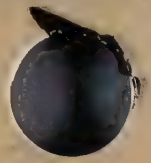
David Randolph, narrator

1. The Harp 3:33

THE WOODWIND INSTRUMENTS

2. The Piccolo 1:46

VSD-721-B
XSV 223819



Side Two

3. The Flute 4:38
4. The Oboe 2:42
5. The English Horn 3:30
6. The Clarinet 3:44
7. The Bass Clarinet 1:36

℗ 1972
Vanguard Recording Society, Inc.

Recorded in Europe and U.S.A. (Narration)

Electronically reprocessed to simulate Stereo



STEREO

RECORDINGS FOR VANGUARD THE CONNOISSEUR

THE INSTRUMENTS OF THE ORCHESTRA

played by

First Desk Men of the Vienna State Opera Orchestra

David Randolph, narrator

1. The Tenor and Baritone Saxophone 3:08
2. The Bassoon 3:26
3. The Contra-Bassoon 2:14

THE BRASS INSTRUMENTS

VSD-722-A
XSV 223820



Side One

4. The French Horn 3:00
5. The Trumpet 3:50
6. The Trombone 3:16
7. The Tuba 2:00

℗ 1972
Vanguard Recording Society, Inc.,

Recorded in Europe and U.S.A. (Narration)

Electronically reprocessed to simulate Stereo



STEREO

RECORDINGS FOR VANGUARD THE CONNOISSEUR

THE INSTRUMENTS OF THE ORCHESTRA

played by

First Desk Men of the Vienna State Opera Orchestra

David Randolph, narrator

1. **STANDARD PERCUSSION INSTRUMENTS** 7:24
   Tympani - Bass Drum - Side Drum - Cymbals - Triangle - Tambourine - Chimes - Gong - Xylophone - Glockenspiel - Celesta

VSD-722-B
XSV 223821

Side Two

2. **SPECIAL PERCUSSION INSTRUMENTS** 3:04
   Sleigh Bells - Castanets - Maracas - Ratchet - Cow Bells - Wood Block Whip - Harness Bells - Percussion Instruments in Combination
3. **PANORAMA OF THE ORCHESTRA** 7:08
   (Excerpts from Rimsky Korsakov: Capriccio Espagnol)

℗ 1972
Vanguard Recording Society, Inc.,
Recorded in Europe and U.S.A. (Narration)

Electronically reprocessed to simulate Stereo

STEREO

HOCTOR Records

DIVISION OF DANCE RECORDS, INC.

DANCE CARAVAN STARS

HLPS-4425
(DC86-T1) STR

Side A
33⅓ rpm

1. St. Elmo's Fire (J. Parr / Golden Torch Music, Bogus Global Music ASCAP David Foster / Foster Frees Music, Gold Horizons Music BMI) 2:48
2. Merry Widow (PD) 1:48
3. Stars & Stripes Sousa) 2:41
4. Splish Splash (Barin & Murray BMI) 3:45
5. Be My Little Baby Bumble Bee (S. Murphy, H. Marshall / Remick Music ASCAP) 2:17

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HOCTOR Records

DIVISION OF DANCE RECORDS, INC.

DANCE CARAVAN STARS

HLPS-4425
(DC86-T1) STR

Side B
33⅓ rpm

1. King Tut
   (Steve Martin / Colorado Music Warner Bros. ASCAP) 2:13
2. Alice Blue Gown (Tierney & McCarthy / Leo Feist) 2:15
3. Feet Do Your Stuff 2:29
4. Girls Just Want To Have Fun
   (Robert Hazard / Bagdasarian Music), Music, W.H. Watson Music BMI) 2:33
5. Rocklit (H. Hancock, B. Laswell) 3:04

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HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
Music For Ballet
Played by MIRIAM GARBER
33 1/3 R.P.M.
HLP - DC86STR - A
1. Plié
2. Tendu
3. Degagé
4. Ronde de Jambe a Terre
5. Frappé
6. Grand Battement
REPRODUCTION OF THIS RECORD IS PROHIBITED
Made in U.S.A.

HECTOR Records

DIVISION OF DANCE RECORDS, INC.

Music For Ballet

Played by MIRIAM GARBER

33 1/3 R.P.M.



HLP - DC86STR - B

1. Grand Adagio
2. Allegro A
3. Allegro B
4. Allegro C
5. Mazurka
6. Traveling Turns
7. Changement de Pieds
8. Port de Bras

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HOCTOR Records
DIVISION OF DANCE RECORDS, INC.

DANCE CARAVAN STRIPES

HLPS-4426
(DC86-T2) STP

Side A
33⅓ rpm

1. **Bottom Line** (F. Musker, S. Geering/Blackwood Music BMI, Geer Music ASCAP) 2:05
2. **Sweet Georgia Brown** (Bernie, Pinkard, Casey /Jerry Vogel Music, Broadway Music) 3:04
3. **Making Whoopee** (Donaldson, Kahn) 2:04
4. **Oh You Beautiful Doll** (Ayers & Brown) 1:13
5. **Dangerous** (Gary P. Skardina, M. Sharron, St. Mitchell /Welbeck Music) 2:26

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DANCE CARAVAN STRIPES

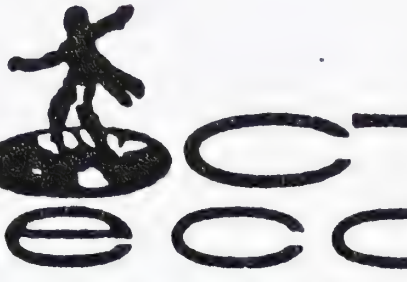
HLPS-4426
(DC86-T2) STP

Side B
33⅓ rpm

1. Witch Doctor (Ross Bagdasarian Sr/Bagdasarian Music) 2:13
2. Dance If It Makes You Happy (H. Kreiger, R. Lorick /Miruka Music, Robert Lorick Music ASCAP) 2:32
3. American Patrol (Sousa) 1:56
4. Woman Of The Year (Kander & Ebb / Siddleback Music, Kander & Ebb Music ASCAP) 2:55
5. Sleeping Beauty (PD) :58

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HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
Music For Ballet
Played by MIRIAM GARBER
33 1/3 R.P.M.
HLP - DC86STP - A
1. Plié
2. Tendu - Demi Plié
3. Tendu - No Demi Plié
4. Degagé
5. Ronde de Jambe a Terre
6. Frappé
7. Adagio
8. Grand Battement
9. Cou de Pied
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HECTOR Records

DIVISION OF DANCE RECORDS, INC.

Music For Ballet

Played by MIRIAM GARBER

33 1/3 R.P.M.

HLP - DC86STP - B

1. Inside-Outside Turns
2. Grand Adagio
3. Allegro A
4. Allegro B
5. Allegro C
6. Waltz Combination
7. Traveling Turns
8. Fouettés
9. Port de Bras

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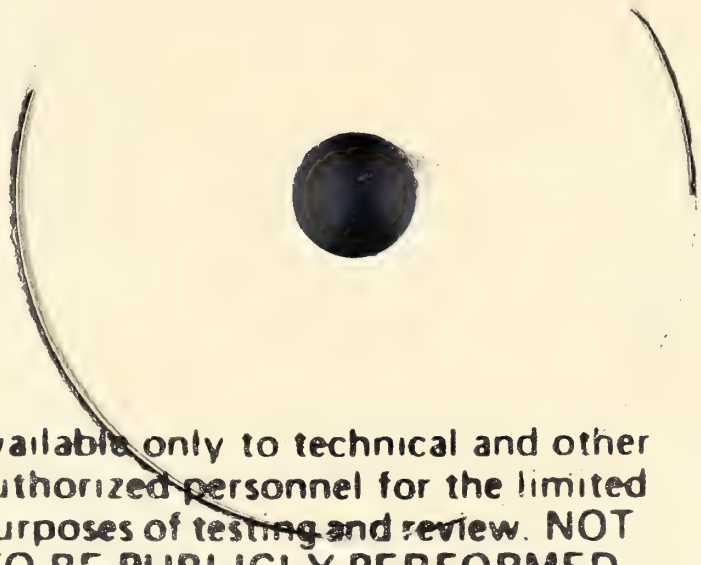
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REMARKS .....

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TEST PRESSING

CUSTOMER .....

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REMARKS .....

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PLANET RECORDS

ADVANCE COPY

SIDE ONE

P-10
STEREO

NIGHT

LONG DISTANCE

PLANET RECORDS

ADVANCE COPY

SIDE TWO



P-10
STEREO

NIGHT

LONG DISTANCE

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HOCTOR Records

DIVISION OF DANCE RECORDS, INC.

DANCE CARAVAN STARS

HLPS-4436
(DC87-T1)STR

Side A
33 1/3 RPM

1. ONE ROCK N' ROLL TOO MANY (Richard Stilgoe, Andrew Lloyd Webber/Chappell Music, The Really Useful Music Co.) 2:43
2. MUCHO MONEY (Lawrence Dermer, Joe Galdo, Ray Vigil/Foreign Imported Prod. & Pub. Inc. BMI) 2:16
3. WHIP IT (Mothersbaugh, Casale, Janice Karman, R. Bagdasarian/ Virgin Nymph Music, Devo Music BMI) 2:46
4. SET ME FREE (Derek Bramble) 2:44
5. WALTZ (Faust PD) 2:31

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HOCTOR Records

DIVISION OF DANCE RECORDS, INC.

DANCE CARAVAN STARS

HLPS-4436
(DC87-T1)STR

Side B
33 1/3 RPM

1. LIPS TO FIND YOU (Teena Marie, Bendrix/Midnight Magnet Music, April Music BMI) 2:33
2. THE RACE (Richard Stilgoe/Really Useful Music Co.) 1:48
3. CAN-CAN (PD) 1:52
4. BENNY, THE MAGIC BUNNY 2:05
5. THE CIRCUS ON PARADE 2:18

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HOCTOR Records
DIVISION OF DANCE RECORDS, INC.

MUSIC FOR BALLET

DC87-STR
Side A

33 1/3 RPM

1. PLIE
2. BATTEMENT TENDU
3. ROND DE JAMBE A'TERRE
4. BATTEMENT FRAPPE
5. DEVELOPPE
6. PETIT BATTEMENT
7. GRAND BATTEMENT
8. ECHAPPE RELEVE
9. PORT DE BRAS

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HOCTOR Records

DIVISION OF DANCE RECORDS, INC.

MUSIC FOR BALLET

DC87-STR
Side B

33 1/3 RPM

1. ADAGE
2. TOURS
3. PETIT SAUTES
4. JETE
5. PAS DE BASQUE
6. GRAND SAUTES
7. VARIATION

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SLP 1450

RHYTHMS OF THE WORLD

33⅓ RPM

Side A

By
DAVID DeMARIE

1. Rhythms of the World
2. I Can't Wait Forever
3. I Sweat
4. George M. Medley
5. New Attitude
6. The Heat is On

STATLER

SLP 1450

RHYTHMS OF THE WORLD

33⅓ RPM

Side B

By
DAVID DeMARIE

1. Rockin at Midnight
2. Over the Rainbow
3. Second Nature
4. The Game
5. How Do You Like Your Love
6. Imagination

Side
A

Far-Out Greens * Watering Plants * Cool Off * Iridescent Glint Beetle * Hallway Rug * Drawing A Rainbow *

Moss King

by

Omni Gardens

MG108
33⅓ RPM

Side
B

Golden Pothos

*

Wood Grain

*

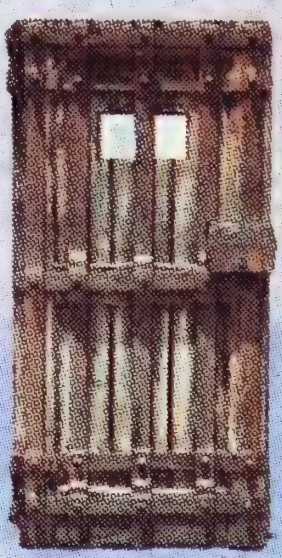
Algae After All

*

Oolong

2021

ASYLUM RECORDS



LC 2648

SIDE ONE

GEMA

STEREO

MICHAEL BUNDT
JUST LANDED COSMIC KID

Tropic Of Night Frost
(Michael Bundt / Peter K. Seiler) 10:56

La Chasse Aux Microbes
(Michael Bundt / Peter K. Seiler) 8:32

Produced By Michael Bundt and Peter K. Seiler
for OFFERS-MUSIKPRODUKTION

℗ 1977 WEA Musik GmbH

AS 53069
(STOMP 7704-E-A)

33

AN ASYLUM RECORDING DISTRIBUTED BY WEA MUSIK GMBH. . TRADE MARK® . MADE IN GERMANY
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ASYLUM RECORDS



LC 2648

SIDE TWO

GEMA

STEREO

MICHAEL BUNDT
JUST LANDED COSMIC KID

Whose Eye Is The Sun? (Michael Bundt / Peter K. Seiler) 5:40

The Brain Of Oskar Panizza
(Michael Bundt / Peter K. Seiler) 9:47

Galaxy Machine (Palaganda / Panthrow) 3:47

Space & Roll
(Michael Bundt / Peter K. Seiler) 2:54

Produced By Michael Bundt and Peter K. Seiler
for OFFERS-MUSIKPRODUKTION
℗ 1977 WEA Musik GmbH

AS 53069
(STOMP 7704-E-B)

33

ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH!
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KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!



HSE of America Inc

113 SEVENTEENTH AVE. SOUTH NASHVILLE, TN 37203

WILLIE BANKS & THE MESSENGERS

THE BEST OF WILLIE BANKS & THE MESSENGERS

Produced by:
Larry Blackwell

HSE 1531

Four-L Music
SESAC

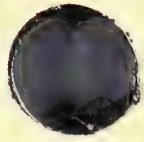
SIDE ONE

1. WAIT 'TIL JESUS COMES 3:53
   (Willie Banks)
2. GOD'S GOODNESS 5:58
   (Willie Banks)
3. I MUST CONFESS 3:43
   (Willie Banks)
4. FOR THE WRONG I'VE DONE 3:14
   (Willie Banks)
5. BY AND BY 3:45
   (P.D.)

of America
Inc
113 SEVENTEENTH AVE. SOUTH NASHVILLE, TN 37203

WILLIE BANKS & THE MESSENGERS
THE BEST OF WILLIE BANKS & THE MESSENGERS

Produced by
Larry Blackwell



HSE 1531
Four-L Music
SESAC

SIDE TWO

1. LONG JOURNEY 3:42
   (P.D.)
2. THE THINGS I CAN'T CHANGE 4:54
   (Willie Banks)
3. I FOUND ALL I NEED 4:20
   (Willie Banks)
4. GOD WILL TAKE CARE OF HIS OWN 6:31
   (Willie Banks)



RARITIES 11 – A

NEW ORLEANS CLARINET RARITIES

IRVING FAZOLA & EDMOND HALL

1. ÖSTRICH WALK
2. SATANIC BLUES
3. BLUIN' THE BLUES
4. DIXIELAND ONE STEP
5. FIDGETY FEET
6. FAREWELL BLUES
7. SENSATION RAG
8. MOURNIN' BLUES



RARITIES 11 – B

NEW ORLEANS CLARINET RARITIES

IRVING FAZOLA & EDMOND HALL

1. BESAME
2. FACE
3. OPUS 15
4. SHEIK
5. SWINGIN'
6. SWEET GEORGIA BROWN
7. DOWN ON THE DESBRT
8. WEARY BLUES

MIXE COMPANY

OF YALE UNIVERSITY

The Side
33⅓ RPM
(VPAG-LP-4303-A)



Produced by
Riley J. Williams III

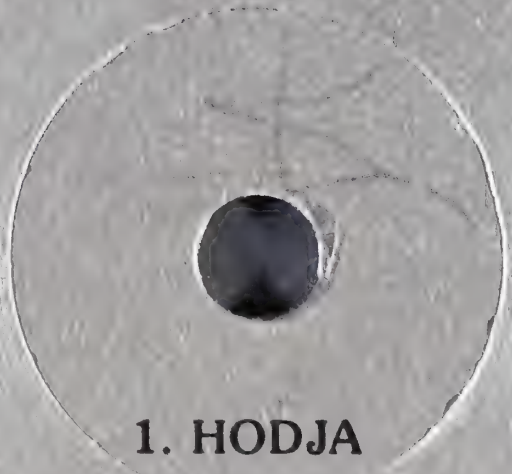
1. FIVE GUYS NAMED MO
2. FIGHT FIERCELY HARVARD
3. BABYLON
4. HELTER SKELTER*
5. ZOMBIE JAMBOREE
6. PRETENDING TO CARE
7. POISONING PIGEONS
8. ONE FINE DAY
9. PASTRY BOYS**

℗ 1987

MIXED COMPANY

OF YALE UNIVERSITY

The Other
Side
33⅓ RPM
(VPAG-LP-4303-B)



Produced by
Riley J. Williams III

1. HODJA
2. SEX AT YALE**
3. BLOW THE CANDLES
4. UP THE LADDER
5. BEER BOTTLE CHOIR*
6. SWEETHEART
7. ELI YALE
8. TACO BELL CANON
9. RIDE THE CHARIOT**

℗ 1987



Daniel James White
January 5, 1950, #2374949
Personal Property

BILLY WARD
and
THE DOMINOES

SIDE ONE



King Records
K-5008X
℗ 197? GUSTO
Records,inc.
Nashville,TN

1.I NEED SOMEBODY IN MY ARMS 2:44
2. TAKE ME TO THE ALTAR 2:35
3. DEED I DO 2:42
4. WHERE NOW LITTLE HEART 2:10
5. MY BABY'S 3-D 2:05
6. TOOTSIE ROLL 2:53
7. HANDWRITING ON THE WALL 2:25
8. ONE MOMENT WITH YOU 1:37
9. LITTLE BLACK TRAIN 1:52
10.IF I NEVER GET TO HEAVEN 2:56
11.CAVE MAN 2:27

© ℗ 1968 Deluxe Records LTD
Great Britian MCPS

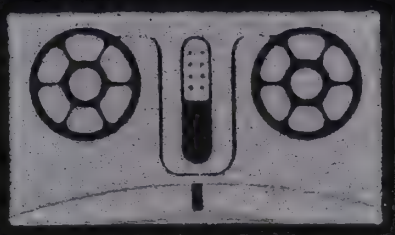
BILLY WARD
and
THE DOMINOES

King Records
K-5008X
℗ 1977 GUSTO
Records,Inc.
Nashville,TN

SIDE TWO

1. HOW LONG 1:29
2. DON'T THANK ME 2:33
3. LONESOME ROAD 1:58
4. I REALLY DON'T WANT TO KNOW 2:32
5. LEARNING THE BLUES 2:25
6. MAY I NEVER LOVE AGAIN 2:56
7. LAY IT ON THE LINE 2:20
8. THAT'S HOW YOU KNOW WHEN YOU'RE GROWING OLD 2:33
9. I'M WALKING BEHIND YOU 2:43
10. THIS LOVE OF MINE 2:47

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Great Britian MCPS



RIVERSIDE

LONG PLAYING

MICROGROOVE

STEREOPHONIC

Concert in the Park:
REGIS SYMPHONIC BAND

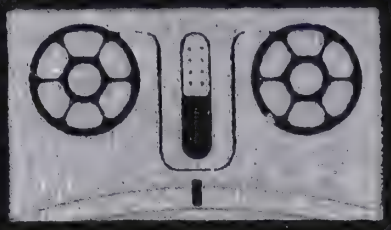
RLP 97529

SIDE 1

1. ADO FOR DRUMMERS (3:15)
2. HAUL AWAY, JOHNNIE (3:52)
3. THE CAMPTOWN RACES (2:50)
4. CARNIVAL TIME (2:16)
5. AMERICAN SALUTE (4:25)
6. SONG OF THE MAGGI (2:06)

(RLP 97529 A)

BILL GRAUER PRODUCTIONS INC.
NEW YORK CITY



RIVERSIDE

LONG PLAYING

MICROGROOVE

STEREOPHONIC

Concert in the Park:

REGIS SYMPHONIC BAND

RLP 97529

SIDE 2

1. ELEPHANT TANGO (2:07)
2. FANDANGO (3:35)
3. THE IRISH WASHERWOMAN (2:48)
4. PAVANNE (2:50)
5. THE PLANETS (7:15)

(RLP 97529 B)

BILL GRAUER PRODUCTIONS INC.

NEW YORK CITY



Productor Fonográfico R. y R. Gioscia S. A. Ind. Uruguaya

SENTIMIENTO GAUCHO

TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DEL PROPIETARIO DE LA OBRA GRABADA RESERVADOS REPRODUCCION, UTILIZACION DE ESTE DISCO PARA LA EJECUCION PUBLICA Y LA RADIODIFUSION PROHIBIDA

℗ 1972
disco es cultura
XLD 42079

AGADU

1. **LA VUELTA DE ROCHA,** tango (J. de Dios Filiberto)
2. **LAS MARGARITAS,** Ranchera (D. Pelle-A. A. Pelaia) (x)
3. **PINTA BRAVA,** tango (F. Canaro)
4. **POEMA,** tango (E. Bianco-M. Melfi) (xx)
5. **HOTEL VICTORIA,** tango (F. Latasca-C. Pesce)
6. **MILONGUITA,** tango (S. Linning-E. Delfino) (xx)
7. **PERICON NACIONAL,** Pericón (G. Grasso)

FRANCISCO CANARO

(Intérprete) **y su Orquesta Típica**

Cantan: (xx) R. Maida -
(x) E. Famá - (*) C. Roldán

URL 20882 A

ODEON

MADE IN URUGUAY

Productor Fonográfico R. y R. Gioscia S. A. Ind. Uruguaya

SENTIMIENTO GAUCHO

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℗ 1972

disco es cultura

XLD 42020

AGADU

1. **CARA SUCIA,** tango (J Carusso-F. Canaro) (xx)
2. **MILONGON,** Danza (H. Manzi-F. Canaro) (xx)
3. **ESPAÑA CAÑI,** Pasodoble (P. Marquina)
4. **NO HAY TIERRA COMO LA MIA,** Milonga (Charlo-E. Cadícamo) (x)
5. **SENTIMIENTO GAUCHO,** Tango (F. Canaro-R. Canaro-J. A. Caruso)
6. **DESDE EL ALMA,** Vals (R. Melo-V. Piuma Vélez-H. Manzi)
7. **PAJA BRAVA,** Pericón (I. Pelay-F. Canaro) (*)

FRANCISCO CANARO

(Intérprete) **y su Orquesta Típica**

Cantan: (x) Agustín Irusta - (xx) Roberto Maida

URL 20882 B

REVANCHA

SIDE
A

LP
300

1. OJITOS PAJARITOS
2. POBRE BOHEMIO
3. RENUNCIACION
4. POR-EL-OJO-DE-LA-LLAVE
5. HABLAME

REVANCHA

SIDE
B

LP
300

1. EL AMOR NO SE VENDE
2. PRIMOR DE MATA
3. TOCANDO PUERTAS
4. ESTA TRISTEZA MIA
5. AMOR PERDIDO

AGUINALDOS NAVIDENOS

CON

CHUITIN EL DE BAYAMON

ISMAEL SANTIAGO

Y SU

Conjunto de Cuerdas

LP-002
33 1/3 RPM

CARA
A

1. YO ME VOY A BORINQUEN
2. NO CREO EN MUJERES
3. LA MUJER Y EL RADIO
4. LE QUITO MI AMOR
5. ALGO TENGO YO

AGUINALDOS NAVIDENOS

CON

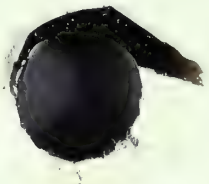
CHUITIN EL DE BAYAMON

ISMAEL SANTIAGO

Y SU

Conjunto de Cuerdas

LP-002
33⅓ RPM



CARA
B

1. **LA BORINQUEÑA**
2. **COMO ME ENGAÑO UNA VIUDA**
3. **QUE BUENO COCINA JUANA**
4. **NO QUIERE COMER EN CASA**
5. **ME DEJO ESPERANDO**

CEDARHOUSE
MUSIC

TERRY ITEN

CH 502

side A

33⅓rpm
stereo

POW!

(A. McTigue/J. Langley)

1. "Biff" Dance Mix 7:05
2. Ra-a-a-dio Edit 3:58
3. Transcendental Dub 5:17

Produced & Arranged by Jeff Langley
All Mixes and Edits by Nick Siano
Mix Engineer: Robert Kasper
Associate Producers: Ralph Higgins/Amanda McTigue
Executive Producer: Bob Caviano

© ℗ 1987 Cedar House Music/ASCAP

225 W. 23rd St., Suite 5N
New York, N.Y. 10011
(212) 772-8400

CEDARHOUSE
MUSIC

TERRY ITEN

CH 502 | **side B** | 33⅓rpm stereo



POW!

(A. McTigue/J. Langley)

1. "Socko" Dance Mix 7:40

2. Ebullient Dub 6:32

Produced & Arranged by Jeff Langley
All Mixes and Edits by Nick Siano
Mix Engineer: Robert Kasper
Associate Producers: Ralph Higgins/Amanda McTigue
Executive Producer: Bob Caviano
© ℗ 1987 Cedar House Music/ASCAP
225 W. 23rd St., Suite 5N
New York, N.Y. 10011
(212) 772-8400



IMA-1005

SIDE A

MUSIC PUBLISHED BY :
THE IMAGINATIONS

FOREVER ROCKIN

1. CHILDREN ROCK 6:06
FUNK GUMBS - GEORGE WHYTE - THERESA BEASER

2. WOMAN TAKE OVER 4:09
GEORGE "VAL" WHYTE

3. THE IRON MAN 5:43
STEVE TYRELL



IMA-1005

SIDE B

MUSIC PUBLISHED BY :
THE IMAGINATIONS

FOREVER ROCKIN

1. THE HEAT IS ON 3:51
ALPHONSO DEMMING -PLATTS-
2. BREAK DANCING 2:55
DARIL SCOTT
3. CLEAR THE WAY 5:45
GEORGE "VAL" WHYTE
4. PARTY GROVER 4:02
DARIL SCOTT

FABRICACION ORDENADA POR ALMACENES DE MUSICA J. D. FERAUD GUZMAN LTDA. - GUAYAQUIL

ONIX

MARCA REGISTRADA

RINCON DE TRADICION

LP - 8003 - A

Lic. IEMPSA

1. LA FLOR DE LA CANELA - Chabuca Granda
2. CASTIGO DE AMOR - Rómulo Varillas
3. VIEJA LUNA - Miguel Cabrejos
4. GUITARRA VIEJA - Miguel Cabrejos
5. AUNQUE TU NO ME QUIERAS
   Miguel Cabrejos
6. YOLANDA
   Rafael Otero
7. ALMA, CORAZON Y VIDA
   Adrián Flores

MANUFACTURADO POR GUAYAQUIL - ECUADOR

FABRICACION ORDENADA POR ALMACENES DE MUSICA J. D. FERAUD GUZMAN LTDA. - GUAYAQUIL

ONIX

MARCA REGISTRADA

RINCON DE TRADICION

LP - 8003 - B

Lic. TEMPSA

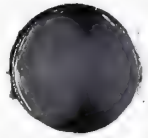
1. LA ROSA DEL PANTANO - Fausto Florián
2. EL TISICO - Luis Molina
3. ALICIA - Rómulo Varillas
4. COMO UNA VISION - Adrián Flores
5. TU CULPA
   Gilberto Plasencia
6. ODIAME
   Rafael Otero
7. SIN UN REPROCHE
   Miguel Pérez Julián

MANUFACTURADO POR ediscos GUAYAQUIL - ECUADOR

NL-001-A
33⅓ RPM

NIGHTLIFE
R·E·C·O·R·D·S

THE CLUB
First Impressions



FIRST IMPRESSIONS
3:43 (Corea, DiPaolo, Roman)

MUST BE CRAZY
3:38 (Corea, DiPaolo, Roman)

℗ AND ©
1988
TUNE IN
A BOTTLE
MUSIC
(ASCAP)

NL-001-B
33⅓ RPM

NIGHTLIFE
R·E·C·O·R·D·S

THE CLUB

First Impressions

TWENTY-FIVE YEARS
2:46 (Corea, DiPaolo, Roman)

TOMORROW'S DREAMS
3:42 (Corea, DiPaolo, Roman)

℗ AND ©
1988
TUNE IN
A BOTTLE
MUSIC
(ASCAP)

BOOTSIE BARNES QUARTET
BEEN HERE ALL ALONG

WAM - L001
STEREO

SIDE ONE
33 1/3 RPM

1. THE LAMP IS LOW 4:57
2. LORD GLENN 6:41
3. HANKIN' OUT 6:00
4. MOSQUITO MEAT 6:06

Way After Midnight Records, P.O. Box 518, Chadds Ford, PA 19317 215-388-6555

BOOTSIE BARNES QUARTET
BEEN HERE ALL ALONG

WAM - L001
STEREO

SIDE TWO
33 1/3 RPM

1. BEEN HERE ALL ALONG 3:53
2. THEME FOR ERNIE 4:40
3. INSIGHT 4:34
4. SHORT STORY 5:00

Way After Midnight Records, P.O. Box 518, Chadds Ford, PA 19317 215-388-6555

UPTOWN
RECORDS P.B.

THE LOVE NOTES

SIDE A

Doo Woppin' In Paradise — Pete (Dr. Doo Wop) Hernandez
John Valentine **3:01**

Memories of Days Gone By — Marckiewicz
4:16

MEDLEY:
- **Sixteen Candles (Dixon/Khent)**
- **Earth Angel (Williams)**
- **Only You (And You Alone) (Ram/Rand)**
- **A Thousand Miles Away (Sheppard/Miller)**
- ***Tears On My Pillow (Bradford/Lewis)**
- ***Since I Don't Have You (Skyliners-Rock)**
- **In The Still Of The Night (I'll Remember) (Parris)**
- ***Memories Of Days Gone By (Marckiewicz)**

*All songs in the medley published by B.M.I. Except *-ASCAP*

UPTOWN
RECORDS P.B.

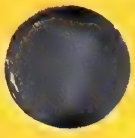
THE LOVE NOTES

SIDE B

Good Old Acappella — (L. Carter/O. Nevada B.M.I.)

(Listen Close — No Music! Only The Love Note Voices)

2:35



Maybe — (G. Goldner B.M.I.)

2:38

Both Sides Produced By Pete Hernandez
For Uptown Records — A Division
Of East Coast Productions
EP 777-86/87


cid
REVEILLON
LP-CID 4073 A
SCDP n.º 007-RJ.
STEREO
(P)1979
1. ESTÁ CHEGANDO A HORA. (Rubens Campos/Henricão) - 80277209 (Contagem Regressiva) 2. a) CIDADE MARAVILHOSA. (André Filho) 80605148 b) TA-HI (PR'A VOCÊ GOSTAR DE MIM . . .) (Jouber de Carvalho) 80603356 c) SACA-ROLHA. (Zé da Zilda/Zilda/Waldyr Machado) 80603399 d) ME DÁ UM DINHEIRO AI. (Ivan Ferreira/Romero Ferreira/Glauco Ferreira) 80603348 e) INDIO QUER APITO. (Haroldo Lobo/Milton Oliveira) 80605219
3. a) DANCIN'DAYS. (Nelson Motta/Ruban) 80606231 b) NÃO EXISTE PECADO AO SUL DO EQUADOR. (Chico Buarque/R. Guerra) 80606274 4. a) O TEU CABELO NÃO NEGA. (Lamartine Babo/Irmãos Valença) 80603360 b) MARCHA DO REMADOR. (SE A CANOA NÃO VIRAR). (Antonio Almeida/Oldemar Magalhães) 80605136) c) AURORA. (Roberto Roberti/Mario Lago) 80605090 d) MAMÃE EU QUERO. (Vicente Paiva/Jararaca) 80605065 e) JARDINEIRA. (Benedito Lacerda/Humberto Porto) 80605103
5 a) VOU FESTEJAR. (Jorge Aragão/Dida/Neoci) 80606215 b) MARCANDO BOBEIRA. (João Quadrado/Beto Sem Braço/Dão) 80606150
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cid

REVEILLON

LP-CID 4073 B

SCDP nº. 007-RJ.

STEREO

(P)1979

1. BOI DA CARA PRETA. (ENEIDA AMOR E FANTASIA). (Zuzuca) 60606266 2. a) PIADA DE SALÃO. (Armando Cavalcante/Klécius Caldas) 60605154 b) PÓ DE MICO. (Renato Araujo/Dora Lopes/Arildo de Souza/Nilo Viana) 60605182 c) VAI COM JEITO. (João de Barro) 60605120 d) TOMARA QUE CHOVA. (Paquito/Romeu Gentil) 60603402 e) CHIQUITA BACANA (João de Barro/Alberto Ribeiro) 60605081 3. PERNAMBUCO O LEÃO DO NORTE. (Silas de Oliveira) 60269782 4. NO REINO DA MÃE DO OURO. (Tolito/Rubens da Mangueira) 60605049 5. a) MARCHA DO CORDÃO DO BOLA PRETA. (Nelson Barbosa/Vicente Paiva) 60606773 b) DAQUI NÃO SAIO. (Paquito/Romeu Gentil) 60603330 c) CABELEIRA DO ZEZÉ. (Roberto Faissal/J. Roberto) 60603410 d) MULATA YÊ YÊYÊ . . . (João Roberto Kelly) 60605073 e) ALLAH-LA-Ô. (Haroldo Lobo/Nassara) 60605057

GALAX, VIRGINIA
MOOSE LODGE NO. 733
36th ANNUAL OLD TIME
FIDDLER CONVENTION–1971

STEREO
33⅓ RPM

Side One
(10800)

1. EBENEZER—1:28—SHADY MOUNTAIN RAMBLERS
2. FORSAKEN LOVER—3:24—EVELYN FARMER
3. SALLY ANN REEL—1:32—CARL REBELLO
4. LITTLE ROSEWOOD CASKET—1:56—
   WAYNE HENDERSON
5. FORTUNE—2:02—SMOKEY VALLEY BOYS
6. DIXIE BREAKDOWN—1:50—A. L. WOOD
7. WASHINGTON AND LEE SWING—1:51—
   BLUE RIDGE ENTERTAINERS
8. GRAY EAGLE—2:06—PINEY WOODS BOYS
9. AMAZING GRACE—2:42—McPEAK BROTHERS

257-46-3363

GALAX, VIRGINIA
MOOSE LODGE NO. 733
36th ANNUAL OLD TIME
FIDDLER CONVENTION–1971

STEREO
33⅓ RPM



Side Two
(10801)

1. BLACK EYED SUSIE—1:30—
   THE OLD CLAWGRASS BOYS
2. BLACK JACK DAVEY—2:02—JIM WATSON
3. SAY OLD MAN CAN YOU PLAY THE FIDDLE—2:20—
   BUDDY PENDLETON
4. LORD GORDONS REEL—1:08—DICK FEGY
5. SALLY GOODIN—1:06—GLENN SMITH BAND
6. BLACKBERRY BLOSSOM—1:58—STEVE KIETH
7. LISTENING TO THE RAIN—2:42—
   BLUE GRASS CUT-UPS
8. WHEN IT'S TIME FOR THE WHIPPORWILL
   TO SING—2:20—Country Ramblers
9. FLORIDA BLUES—1:42—BRUSHY RIVER BOYS


TOP TEN HITS
RECORDS, INC.
LA TERRIFICA
MAS TERRIFICA
LADO A
TTH-1973
1. NO HACE FALTA
2. LA BATEA
3. LINDA MUJER
4. AMOR SIN LEY
599 TENTH AVE., NEW YORK, NY 10036


TOP TEN HITS
RECORDS, INC.
LA TERRIFICA
MAS TERRIFICA
LADO B
TTH-1973
1. CORAZON FRACTURADO
2. FABULA
3. SIN RUMBO FIJO
4. FIERA SALVAJE
599 TENTH AVE., NEW YORK, NY 10036

Fuentes

LEYENDA VALLENATA
(Vol. 2)

No. 201398

LADO—A—

1.- PIMPINELAS (Romualdo Brito)
(Los Hermanos Sarmiento)
2.- TE LLEVARE (Lisandro Meza)
(Lisandro Meza y su Conjunto)
3.- TE ESTAN MATANDO LOS AÑOS
(Alcides Arango C.-Calixto Ochoa y su Conj.)
4.- SI SUPIERAS (Oswaldo Ayala)
(Alfredo Gutierrez y su Conjunto)
5.- CELOS DE AMOR (Alcides Arango C.)
(Armando Hernández y su Conj.)
6.- EL INDIO SINUANO (D. Sánchez Juliao)
(Alfredo Gutierrez y su Conjunto)

℗ 1982

MADE IN HIALEAH, FLA. U.S.A BY SUNSHINE RECORDS DIST. INC


Fuentes
LEYENDA VALLENATA
(Vol. 2)
No. 201398
LADO—B—
1.- TORMENTA DE AMOR (Isaac Villanueva M.)
(Armando Hernández y su Conjunto)
2.- EL OCASO DE UNA FLOR (José Garibaldi F.)
Lisandro Meza y su Conjunto)
℗ 1982
3.- EL POBRE Y EL RICO (Oswaldo Monterrosa)
(Oswaldo Monterrosa y su Conj.)
4.- NO LLORES NEGRA (Alza la cara) (C. Ochoa)
(Calixto Ochoa y su Conjunto)
5.- BELLO AMANECER (Reynaldo Bravo)
(Los Hermanos Sarmiento)
6.- SERENATA VALLENATA (A. Pacheco)
Andrés Landero y su Conjunto)
MADE IN HIALEAH, FLA. U.S.A. BY SUNSHINE RECORDS DIST. INC.

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argo
REGD.

ARGO RECORD CO.

MONO

℗ 1963

Side 1

ARG 2523
PLP 1037

WILLIAM WORDSWORTH—RECORD II

1. The Solitary Reaper 2. 'The world is too much with us'
Six Sonnets: London 1802; Thought of a Briton on the subjugation of Switzerland; To Toussaint L'Ouverture; On the Extinction of the Venetian Republic; 'It is not to be thought of'; Written in London 1802
3. 'She was a Phantom of Delight'
4. Personal talk. Four Sonnets
5. Resolution and Independence
6. Ode to duty

Alan Bates, Tony Church, Derek Godfrey, Michael Hordern, Peter Orr
Directed by George Rylands
Recorded in Association with the British Council

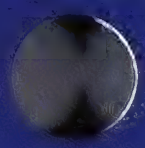
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argo
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ARGO RECORD CO.

MONO

Side
2



ARG 2524
PLP 1037

WILLIAM WORDSWORTH—RECORD II

1. Ode—Intimations of Immortality from Recollections of Early Childhood
2. 'Surprised by joy . . . ' 3. The River Duddon: Afterthought
4. Inside of King's College Chapel, Cambridge
5. The Excursion, Book I, lines 108-218
6. Extempore Effusion upon the Death of James Hogg

Alan Bates, Tony Church,
Michael Hordern, Peter Orr
Directed by George Rylands

Recorded in Association with
the British Council

℗ 1963

PARKLANE RECORDS

GENE KARDOS AND HIS ORCHESTRA

PL100
Side A

33 1/3

1. Mean Music
2. China Boy
3. Red Headed Baby
4. Waitin' For The Moon
5. Freddy The Freshman
6. Now's The Time To Fall In Love
7. Charlie The Chisler
8. He's In The Jail House Now

MONO

PARKLANE RECORDS

GENE KARDOS AND HIS ORCHESTRA

PL100
Side B

33 1/3

1. You're Foolin Yourself
2. Blue Danube Blues
3. Alexander's Ragtime Band
4. Glory
5. My Extraordinary Gal
6. When Nobody Else Is Around
7. Fate Introduced Me To You

MONO

PARKLANE RECORDS

GENE KARDOS AND HIS ORCHESTRA

PL100
Side C

33 1/3

1. Jam Man
2. Jazz Rondo
3. Crazy People
4. Who, Besides Me Sits Besides You
5. San
6. Sing It's Good For You
7. Sailin' On The Robert E. Lee
8. The Sun's In My Heart

MONO

PARKLANE RECORDS

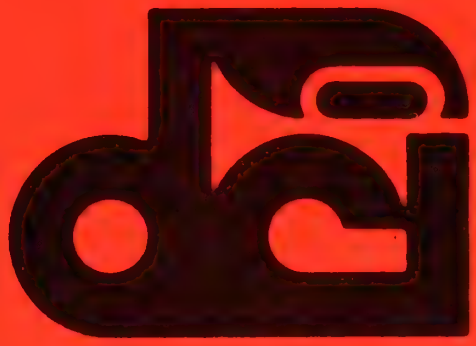
GENE KARDOS AND HIS ORCHESTRA

PL100
Side D

33 1/3

1. A Little Blue Canoe
2. A Hot Dog A Blanket and You!
3. What Are You Thinking About Baby?
4. You've Got To Sell It
5. Business In "F"
6. Corn Fed Cal
7. I Wouldn't Change You For The World

MONO



DRUM CORPS INTERNATIONAL
1987 WORLD CHAMPIONSHIPS
MADISON, WISCONSIN

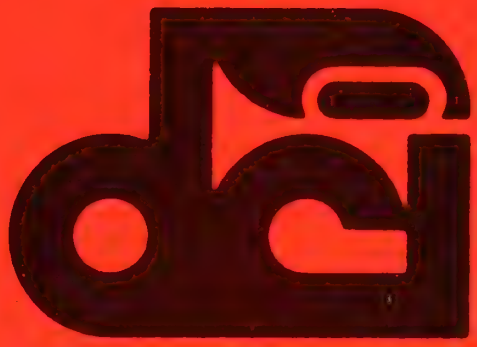
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Side 1

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SANTA CLARA, CALIFORNIA

PHANTOM REGIMENT
ROCKFORD, ILLINOIS

1987 DCI RECORDING®



DRUM CORPS INTERNATIONAL
1987 WORLD CHAMPIONSHIPS
MADISON, WISCONSIN

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Side 2

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ANAHEIM, CALIFORNIA

BLUECOATS
CANTON, OHIO

1987 DCI RECORDING ℗

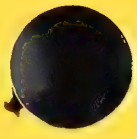
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Stereo

Béla Bartók
(1881-1945)

Concerto pour alto & orchestre, Sz. 120

Moderato Lento parlando	11'52
Adagio religioso Allegro vivace	9'50

Ulrich Koch, alto
Orchestre Symphonique de Radio Luxembourg
Dir. : Alois Springer

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Stereo

Béla Bartók
(1881-1945)

Concerto pour piano & orchestre n° 3, Sz. 119

1. Allegretto	5'50
2. Andante religioso	9'47
3. Allegro vivace	6'18

György Sándor, piano
Orchestre Pro Musica de Vienne
Dir. : Michael Gielen

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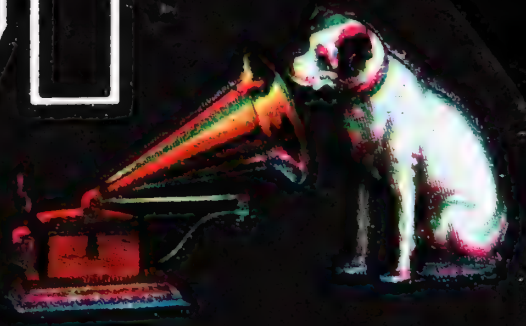
Lado 1

Victor

1 SABRAS QUE TE QUIERO (Rafael Shaw Moreno) ANTONIO PRIETO 2 SED DE ORO (Cortesía Sonolux) (Luis Herrera) TONY DEL MAR 3 POBRE GAVIOTA (Rafael Hernández) GRUPO VICTORIA 4 DESDICHADAMENTE (Rafael Hernández) MARIA LUISA LANDIN 5 POQUITA FE (Bobby Capó) LOS TRES REYES 6 DESVELO DE AMOR (Rafael Hernández) CARMELA Y RAFAEL RCA

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RCA



BOLEROS CAMPEONES
VOL. V.

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Lado 2

Victor

1 INFORTUNIO (Cortesía Sonolux) (Don Fabián) LEO MARINI - 2 A QUIEN (Indalecio Ramírez) PEDRO VARGAS 3 PARECE QUE FUE AYER (Armando Manzanero) ARMANDO MANZANERO - 4 ME ODIO (Roberto Cantoral) LOS TRES DIAMANTES - 5 ANGELITOS NEGROS (Andrés Eloy Blanco - Maciste) TOÑA LA NEGRA 6 CONTIGO EN LA DISTANCIA (César Portillo de la Cruz) LOS TRES ASES - 2-3: Edim/ Sono-Inter - RCA - ℗ 1984 Sonolux

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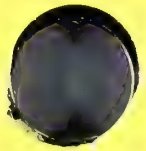
THE LOS ANGELES

GOSPEL JEWELS

"GREAT DAY"

SIDE ONE

℗© 1988
J & B Records



J & B 0089
STEREO
33 1/3 RPM

1. "I MADE A VOW" Rose Neale - 2:46
   (B. Dorsey/East Jackson Pub. BMI
2. "GOING WHERE JESUS IS" Naddie Conedy- 2:11
   (B. Dorsey) East Jackson Pub. BMI
3. "IT'S IN MY HEART" Billy Dorsey/Rose Neale-3:03
   (J. Bennett) East Jackson Pub. BMI
4. "HEAR MY PRAYER" Doris Hemphill - 3:34
   (B. Dorsey)East Jackson Pub. BMI
5. "PRAISE GOD" Billy Dorsey - 1:41
   (J. Bennett) East Jackson Pub. BMI

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J&B RECORDS™

THE LOS ANGELES
GOSPEL JEWELS
"GREAT DAY"

SIDE TWO

℗©1988
J & B Records

J & B 0089
STEREO
33 1/3 RPM

1. "GUIDE ME" Rosie Oliver - 3:04
   (J. Bennett) East Jackson Pub. BMI
2. "ALL MY BURDENS" Rose Neale - 2:34
   (Leon Lemons) East Jackson Pub. BMI
3. "I BELIEVE" Naddie Conedy - 3:06
   (J. Bennett) East Jackson Pub. BMI
4. "GREAT DAY" Doris Hemphill - 2:45
   (J. Bennett) East Jackson Pub. BMI
5. "HE'S ALRIGHT" Rosie Olvier - 3:09
   (J. Bennett) East Jackson Pub. BMI

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p 1983

ONIX M.R.

¡ QUE BARBARIDAD . . . JUNTOS!

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**Rodolfo / Lic. Fuentes - Colombia

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GUAYAQUIL – ECUADOR

LP-69058-A

STEREO

1.-LA PASTORCITA* (Luis Alba) 2.-QUE REGRESE** (E. Beltrán) 3.-VERSOS Y SOBRENOMBRES*** (Roque Saballeth) 4.-LAGRIMAS DEL ALMA* (Mariano Valencia) 5.-PERDIDO Y BORRACHO** (Angel Aníbal Rosado) 6.-COCODRILO*** (Lisandro Meza) 7.-ADIOS AMOR ADIOS, PERO ADIOS !!!* (Edilberto Cuesta)

8.-MUJER FUGITIVA**
(Manuel Mantilla)

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LDZ. 961

MACONDO - Porro (Daniel Camino Díez)
LOS EXITOS. Canta: Jorge Juan Mejía
LA CAMISOLA - Pasiaíto (Toño Fernández)
LOS GRADUADOS. Canta: Gustavo Quintero
PALITO DE CAIMITO - Pasiaito (Bladimiro Bula)
LOS HERMANOS MARTELO. Canta: Hernando Barbosa
OJOS GACHOS - Merengue (Alfredo Gutiérrez)
ALFREDO GUTIERREZ y su Conjunto
POR LAS BUENAS - Cumbia (Graciela Arango de Tobón)
LOS CLAVES. Canta: Jorge Juan Mejía
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LDZ. 20441

LDZ. 962

AGUA DE CU.... - Pasiaíto (Oscar Ruíz)
LOS HERMANOS MARTELO. Canta: Juan Piña
PRIMER AMOR - Paseo (Armando Zabaleta)
LOS EXITOS. Canta: Jorge Juan Mejía
MANUELITO BARRIOS - Pasiaíto (Toño Fernández)
LOS GRADUADOS. Canta: Gustavo Quintero
SE PRENDIO LA FIESTA - Porro (Rubén Darío Salcedo)
LOS CAPORALES DEL MAGDALENA. Canta: Rubén Darío Salcedo
EL SOLTERO - Merengue (Raúl Garrido)
ALFREDO GUTIEREZ y su Conjunto
DONDE VA JOSE-MACONDO - Mosaico
(Daniel Santos, Daniel Camino Díez)
LOS EJECUTIVOS

PASTOR LOPEZ
y Su Combo

"El Exitoso"

velvet

Golden
Stereo
3053

℗ 1982

A
33 1/3 RPM
Stereo

1.-**MUJERCITA BUENA**
(Edilberto Cuestas)
2.-**MI NOSTALGIA**
(Ad. F. Contreras)
3.-**ADIOS AMOR, ADIOS**
(Edilberto Cuestas)
4.-**SOLO POR TI**
(Guillermo González)
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PASTOR LOPEZ
y Su Combo

"El Exitoso"

velvet

B
33 1/3 RPM
Stereo

Golden
Stereo
3053
℗ 1982

1.-PECADORA
(Luis Alba)
2.-LLORAS
(Edilberto Cuestas)
3.-POR TU CULPA
(O. Ayala)
4.-TUS OJOS, TU BOCA
(I. P. López)
5.-LA DESPEDIDA
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PR
RECORDS
"SHORB BROTHERS NASHVILLE COLLECTION"
Side One
LPS 3090A
RI3548A
33 1/3 RPM
Stereophonic
1. The Shoes That Jesus Wore (2:49)
2. Love Isn't Love (Till You Give It Away) (2:42)
3. God Will (2:42)
4. When The Roll Is Called Up Yonder (2:02)
5. Tiny (4:09)
PR RECORD COMPANY
LONG 33 1/3 PLAY
BOX 1845 SILVER SPRING, MD.

PR

RECORDS

"SHORB BROTHERS NASHVILLE COLLECTION"

Side Two
LPS 3090B
RI3548B

33 1/3 RPM
Stereophonic

1. Little Garden Of Love *(3:03)*
2. Brighten The Corner *(1:35)*
3. Many Joys And Thrills Ago *(2:53)*
4. The Old Account Was Settled Long Ago *(2:03)*
5. Come Back Home *(4:12)*

PR RECORD COMPANY

LONG 33 1/3 PLAY

BOX 1845 SILVER SPRING, MD.

PRONTO

SOLEDADES
JOSE LUIS PERALES

PTS-1037
STEREO

SIDE A
(PTS-1037-A)

1. COMPRARE 3:05
2. PEQUENO GORRION 2:50
3. LA CASADA 3:50
4. TU Y YO 3:47
5. SOLEDADES 3:47

Letra y Musica: Jose Luis Perales
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PRONTO

SOLEDADES
JOSE LUIS PERALES

PTS-1037
STEREO

SIDE B
(PTS-1037-B)

1. ME DUELE 3:10
2. ME IRE 3:34
3. PAYASO AZUL 4:05
4. YA NO TE QUIERO 2:39
5. HOY SUENO CON VOLVER 3:45
   (R. Schumann-Adap: Marisol Perales)

Letra y Musica: Jose Luis Perales
Recorded in Spain by Hispavox, S.A.

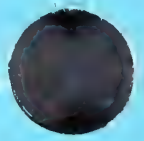
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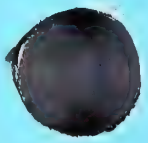
"TANGOS PARA ENAMORADOS" - GUIDO MILANO Orquesta y Coro: EL DIA QUE ME QUIERAS (Gardel-Le Pera) - MI BUENOS AIRES QUERIDO (Gardel Le Pera) - TARDE (J. Canet) - RONDANDO TU ESQUINA (Cadícamo-Charlo) - VOLVER (Gardel-Le Pera) - UNO (Discépolo-Mores) - CAMINITO (Filiberto-Corla Peñaloza) - MANO A MANO (Gardel-Razzano) - CUESTA ABAJO (Gardel-Le Pera) - DESTELLOS (Caruso-Canaro) - NOSTALGIAS (Coblán-Cadícamo) - SUR (Manzl-Troilo) - A MEDIA LUZ (Donato-Lenzl) - CRISTAL (Mores-Contursi) - VIDA MIA (O. Fresedo) - MADRESELVA (Canaro-Amadori) - MARIA (C. Castillo-A. Troilo) - DONDE ESTAS CORAZON (Serrano-Berto) - NADA (Sanguinettl-Dames) - LEJANA TIERRA MIA (Gardel-LePera)

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Disco es Cultura AGADU Ⓟ 1980 Made in Uruguay		Art. 79 6347454 B	2

"TANGOS PARA ENAMORADOS" - Guido Milano Orq. y Coro: CUARTITO AZUL (Battistella-Mores) - FUMANDO ESPERO (Garzo-Masanas) - SUS OJOS SE CERRARON (Gardel-Le Pera) - LOS MAREADOS (Cobián-Cadícamo) - TOMO Y OBLIGO (Gardel-Romero) - LA CALESITA (Castillo-Mores) MALENA (Manzi-Demare) - LA ULTIMA COPA (Caruso-Canaro) - LA CASITA DE MIS VIEJOS (Cobián-Cadicamo) - LA ULTIMA CURDA (Troilo-Castillo) - TIEMPOS VIEJOS (Romero-Canaro) - EL ULTIMO CAFE (Castillo-Stamponi) - GARUA (Troilo-Cadícamo) - BANDONEON ARRABALERO (Bachicha-Contursi) - CHE PAPUSA OI (Matos Rodríguez-Cadícamo) - EL BULIN DE LA CALLE AYACUCHO (Flores-Servidio) - CORAZON DE PAPEL (Franco-Castillo) - SOMBRAS NADA MAS (Lomuto-Contursi) - CAFETIN DE Bs. As. (Discépolo-Mores) - CAFE LA HUMEDAD (C. Castaña)

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ODEON

EMI

ODEON

4 GRANDES DE ARRABAL VOL. 2

1. **LA CUMPARSITA** - Matos Rodriguez - Maroni - Contursi
ALFREDO DE ANGELIS Y Su Orquesta Tipica - Recitado : N. Rodi

33 1/3
A
11951

ESTEREO

2. **ZAPATOS ROTOS** - F. Smith - ENRIQUE RODRIGUEZ Y SU ORQUESTA
3. **NAUFRAGIO** - Natalio Sedini - PEPE AGUIRRE
4. **YO TAMBIEN SOÑE** - Amadori - Canaro
FRANCISCO CANARO Y SU ORQUESTA Canta : Charlo
5. **PIFIA** - W. Cinosi - S. Rainer - ALFREDO DE ANGELIS
Y Su Orquesta Tipica Canta : Oscar Larroca
6. **LA GAYOLA** - R. Tuegols - A. J. Tagini
ENRIQUE RODRIGUEZ Y SU ORQUESTA

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3. (P) 1984 EMI - ODEON - CHILE

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4 GRANDES DE ARRABAL VOL. 2

B
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11951

ESTEREO

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2. **EL CHOCLO** - A. Villoldo - E. S. Discépolo
FRANCISCO CANARO Y SU ORQUESTA TIPICA
3. **LA BRISA** - Juan Canaro - Caruso
ALFREDO DE ANGELIS Y SU ORQ. TIPICA Canta Carlos Dante
4. **TENGO MIL NOVIAS** - E. Rodriguez - E. Cadicamo
ENRIQUE RODRIGUEZ Y SU ORQUESTA TIPICA
5. **PENSANDO EN TI** - Victor M. Acosta - PEPE AGUIRRE
6. **CAMBALACHE** - E. Santos Discepolo
FRANCISCO CANARO Y SU ORQ. TIPICA Canta Ernesto Fama

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FABRICADO EN COLOMBIA
POR DISCOS CBS. S. A.
INDUSTRIA COLOMBIANA
MARCA REGISTRADA.
MIGUEL CALO
Y SU ORQUESTA TIPICA
Canta: Raúl Iriarte
LADO 1
1168
11-03-520
1. CUANDO TALLAN LOS RECUERDOS (Tango)
R. Rossi - E. Cadícamo
2. MARION (Tango)
Rubinstein
3. LA VI LLEGAR (Tango)
E. Francini - J. Centeya
4. TRENZAS (Tango)
A. Pontier - H. Expósito
5. LLUVIA DE ABRIL (Tango)
E. Francini - J. Centeya
6. LOS DESPOJOS (Tango)
J. Dames - H. Sanguinetti
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POR DISCOS CBS S. A.

INDUSTRIA COLOMBIANA
MARCA REGISTRADA.

MIGUEL CALO
Y SU ORQUESTA TIPICA
Canta: Raúl Iriarte

LADO 2

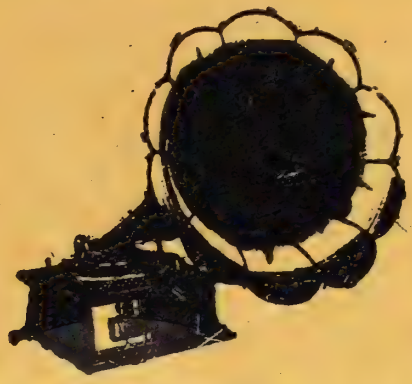
1168

11-03-521

1. FRUTA AMARGA (Tango)
H. Guiterrez - H. Manzi
2. SEIS DIAS (Tango)
M. Sucher - C. Bahr
3. MAÑANA IRE TEMPRANO (Tango)
E. Francini - C. Bahr
4. DE SEIS A SIETE (Tango)
J. Canet
5. BIEN CRIOLLA Y BIEN PORTEÑA (Milonga)
A. Pontier - H. Espósito
6. CADA DIA TE EXTRAÑO MAS (Tango)
A. Pontier - C. Bahr

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PIONEER INTERNATIONAL



JACK POT OF MEDLEY HITS VOL 1

SIDE ONE

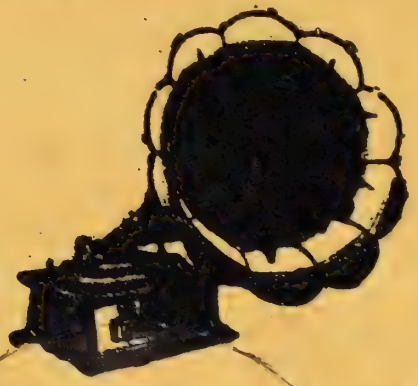
PI-007
(PI-007A)

VARIOUS ARTISTS

1. RED RED WINE MEDLEY (R.Z. Jackson)
2. LOVE ANOTHER LOVE (Leroy Brown)
3. SHOW ME THE WAY (Stevie Harris)
4. GOT TO COME BACK (Jackie Robinson)
5. JOHN JONES (Tracy King)

Produced by: Sydney (Luddy) Crooks
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Vaughan Rd. Toronto, Ont.
416-653-5034

PIONEER INTERNATIONAL



JACK POT OF MEDLEY HITS VOL 1

SIDE TWO

PI-007
(PI-007B)

VARIOUS ARTISTS

1. SINNERS MEDLEY (Slickers)
2. BE STILL (Winston Groovy)
3. JACK POT MEDLEY (Pioneer)
4. PLEASE LET ME GO (Winston Groovy)

Produced by: Sydney (Luddy) Crooks
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Distributed-Pioneer Int'l 627
Vaughan Rd. Toronto, Ont.
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EMI



Die Stimme seines Herrn

LC 2213

Dacapo

GEMA

1 C 053-01 322 M

A

Seite 1

BÉLA BARTÓK

Konzert für Violine und Orchester

1. Satz : Allegro non troppo

Yehudi Menuhin, Violine

Philharmonia Orchestra London

Dirigent Wilhelm Furtwängler

33

MADE IN GERMANY

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN

EMI



Die Stimme seines Herrn

LC 2213

Dacapo

GEMA			1 C 053-01 322 M B	Seite 2

BÉLA BARTÓK

Konzert für Violine und Orchester

2. Satz : Andante tranquillo
3. Satz : Allegro molto

Yehudi Menuhin, Violine
Philharmonia Orchestra London
Dirigent Wilhelm Furtwängler

33

MADE IN GERMANY

LET IT ROLL

ERNESTINE ALLEN

TSLP 15004
SIDE 1
HIGH FIDELITY

PRESTIGE

1. LET IT ROLL
(Lucky Millinder)
2. I WANT A LITTLE BOY
(Murray Mencher/Billy Moll)
3. LULLABYE OF BROADWAY
(Harry Warren/Al Dubin)
4. MEAN & EVIL
(Irene Higginbotham/Claude Demetrius)

PRESTIGE RECORDS INC., 203 S. WASHINGTON AVE., BERGENFIELD, N. J.

LET IT ROLL

ERNESTINE ALLEN

TSLP 15004
SIDE 2
HIGH FIDELITY

PRESTIGE

1. LOVE FOR SALE
(Cole Porter)
2. MISS ALLEN'S BLUES
(Ernestine Allen - Prestige Music, BMI)
3. BAUBLES BANGLES & BEADS
(Robert Wright/George Forrest)
4. THE MAN I LOVE
(Ira Gershwin/George Gershwin)
5. TEA FOR TWO
(Vincent Youmans/Irving Caesar)

PRESTIGE RECORDS INC., 203 S. WASHINGTON AVE., BERGENFIELD, N. J.

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PHILIPS

PHILIPS

STEREO 33 1/3

SACEM SACD SDRM SCPL

9101 122
9101 122 1
Made in France

1

1.Ⓟ1962-2.Ⓟ1963-3.Ⓟ1964-
4.Ⓟ1965-5.Ⓟ1966-6.Ⓟ1967

Collection REIMPRESSION

CLAUDE NOUGARO

CENTENAIRE 1877 1977 DU DISQUE

1.	1962 - LE JAZZ ET LA JAVA (Musique de J. Datin d'après un Thème de J. Haydn/Paroles de C. Nougaro)	2'25
2.	1963 - CECILE MA FILLE (J. Datin/C. Nougaro)	3'20
3.	1964 - JE SUIS SOUS... (J. Datin/C. Nougaro)	3'20
4.	1965 - ARMSTRONG (Traditionnel/Arrgts Maurice Vander/Claude Nougaro)	3'14
5.	1966 - L'AMOUR SORCIER (Claude Nougaro)	3'28
6.	1967 - O TOULOUSE (Claude Nougaro)	4'22

1.2. Avec Michel Legrand et son Orchestre - 4. Avec Maurice Vander à l'orgue - René Nan, batterie - Pierre Cullaz, guitare - Roger Guérin, trompette - Michel Portal, saxo - 5. Avec Yvan Julien et son Orchestre - 6. Avec Ch. Chevallier et son Orchestre - 3. Avec Maurice Vander et sa Formation - E. Louiss à l'orgue

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PHILIPS

PHILIPS

STEREO 33 1/3

SACEM SADD SDRM SCPP

9101 122
9101 122 2
Made in France

2

1.Ⓟ1968-2.Ⓟ1969-3.Ⓟ1971-
4.Ⓟ1973-5.Ⓟ1974

Collection **REIMPRESSION**

CLAUDE NOUGARO

CENTENAIRE 1877 1977 DU DISQUE

1.	1968 - PARIS MAI (Chant Traditionnel/Arrgts E. Louiss/Claude Nougaro)	5'59
2.	1969 - HOMME (E. Louiss/Claude Nougaro)	3'20
3.	1971 - LA NEIGE (Claude Nougaro et F. Dallone/ Claude Nougaro)	4'38
4.	1973 - DANSEZ SUR MOI (GIRL TALK) (Neal Hefti/Claude Nougaro)	3'21
5.	1974 - LES PETITS PAVES (P. Delmet/M. Vaucaire)	3'24

1. Avec M. Vander, piano - E. Louiss, orgue - L. Trussardi, basse - Daniel Humair, batterie - 2. Orchestre : Ch. Chevallier - 3. Arrgts M. Vander - E. Louiss - 4. Arrgts J.C. Vannier - 5. Arrgts Ricardo Vilas


True
Leon Everette
SIDE ONE
STEREO
1. Goodbye King Of Rock N' Roll 1:55
J. Zimmerman / L. Brown–Tackhammer Music, Inc. BMI / Sing Me Music, Inc. ASCAP
2. My Girl Josephine 2:48
A. Domino / D. Bartholmew–Travis Music, BMI
3. Still Loving You 2:10
T. Shondell Acuff / Rose BMI
4. I Love That Woman (Like The Devil Loves Sin) 2:55
P. Huffman / J. Keller / B. Jones–Tackhammer Music, Inc. BMI / Walter Smith Music, BMI
5. I'm Tired Of Honky Tonk Heroes 2:20
P. Huffman / J. Keller–Tackhammer Music, Inc. BMI
PRODUCED BY HOWARD A. KNIGHT, JR.


True
Leon Everette
SIDE TWO
STEREO
1. The Worlds Greatest Star Has Gone Home 2:36
P. Huffman / J. Keller Tackhammer Music, Inc. BMI
2. I Heard You Calling His Name 2:34
Herold White Tackhammer Music, Inc. BMI
3. Just To Know She'd Let Me Leave Her
(Is Enough To Make Me Stay) 2:55
W. Kemp Tree BMI
4. In The Midnight Hour 2:27
W. Pickett / S. Cropper Cotillion East BMI
5. Put It Out Of Your Mind Babe 2:45
P. Huffman / J. Keller Tackhammer Music,
Inc. BMI
PRODUCED BY HOWARD A. KNIGHT, JR.

AMERICAN MELODY

LITTLE HANDS
Jonathan Edwards

SIDE ONE
STEREO

American Melody Records
℗ 1987
AM-102

1. **Winkin, Blinkin and Nod**
(Traditional) 2:50
2. **Children, Go Where I Send Thee**
(Traditional) 4:04
3. **My Little Girl**
(J. Edwards) 2:14
4. **Red Light, Green Light**
(T. Hardin, J. Edwards) 2:40
5. **Stewball**
(Traditional) 2:53

AMERICAN MELODY

LITTLE HANDS
Jonathan Edwards

SIDE TWO
STEREO



American Melody Records
℗ 1987
AM-102

1. **Little Hands**
(J. Edwards) 2:55
2. **Flies in the Buttermilk**
(J. Perry) 3:50
3. **Give Us a Song**
(J. Edwards) 3:07
4. **Old Jim**
(J. Edwards, based on trad.) 2:35
5. **Graceful Lullabye**
(J. Edwards) 2:30

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Bayfield

RED HOT SOCA

SIDE A
BF 023
33 1/3 RPM
℗ & © 1990
P.R.S.

RED PLASTIC BAG

1. PLAYING DE MAS 6:56
2. WILD GOOSE CHASE 5:42
3. ALL BECAUSE OF YOU 7:00

All Songs Composed & Sung by: Stedson Wiltshire
(Red Plastic Bag)
Music Arranged by: Kenny Wallace
Produced by: Mac Fingall/Kenny Wallace
Recorded at: Coral Sound Studios
Engineer: Eric Michaud
Published by: Fingall Music
Distributed by: Bayfield Records Ltd.
Made in Barbados by: Rainbow Wirl Inc.
(Music Division)

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Bayfield

RED HOT SOCA

SIDE B
BF 023
33 1/3 RPM
℗ & © 1990
P.R.S.

RED PLASTIC BAG

1. SING IT 6:47
2. OH MANDELA 6:55
3. PLAYING DE MAS (Version) 6:56

All Songs Composed & Sung by: Stedson Wiltshire
(Red Plastic Bag)
Music Arranged by: Kenny Wallace
Produced by: Mac Fingall/Kenny Wallace
Recorded at: Coral Sound Studios
Engineer: Eric Michaud
Published by: Fingall Music
Distributed by: Bayfield Records Ltd.
Made in Barbados by: Rainbow Wirl Inc.
(Music Division)

IF WE ONLY HAVE LOVE

THE GREATER BOSTONIANS ORCHESTRA and CHORUS

bips

SIDE 1
SAAB 252

1. FOR ONCE IN MY LIFE (Miller, Murden) 2:38
2. WE'VE ONLY JUST BEGUN (Williams, Nichols) 3:35
3. CANDIDA (Wine, Levine) 2:22
4. DANNY BOY (Wetherly) 5:00
5. WAVE (Jobim) 2:46
6. WEDDING BELL BLUES (Nyro) 2:26
7. KISMET MEDLEY (Wright, Forrest, Adapted from Borodin) 7:50
   BAUBLES, BANGLES & BEADS
   NOT SINCE NINEVEH
   SANDS OF TIME
   NIGHT OF MY NIGHTS
   STRANGER IN PARADISE
   THIS IS MY BELOVED

A BROADCAST IMAGE PRODUCTIONS CREATION

IF WE ONLY HAVE LOVE

THE GREATER BOSTONIANS ORCHESTRA and CHORUS

bip

SIDE 2
SAAB 253

1. IF WE ONLY HAVE LOVE (Brel) 4:25
2. ON A CLEAR DAY (Lerner, Lane) 1:59
3. BRIDGE OVER TROUBLED WATERS (Simon) 4:18
4. BETWEEN THE DEVIL AND THE DEEP BLUE SEA (Koehler, Arlan) 2:42
5. BORN FREE (Barry, Black) 2:50
6. CLOSE TO YOU (Bacharach, David) 3:15
7. BATTLE HYMN OF THE REPUBLIC (Traditional. Arr: Stuart) 4:54

A BROADCAST IMAGE PRODUCTIONS CREATION

WAGNER: DIE WALKÜRE
ACT III

RR 417
Side 1

33.3 MONO
(32:18)

KIRSTEN FLAGSTAD (Brünnhilde) RUDOLPH BOCKELMANN (Wotan) MARIA MÜLLER (Sieglinde) ELSA STENNING (Helmwige) MAE CRAVEN (Gerhilde) THELMA BARDSLEY (Ortlinde) LINDA SEYMOUR (Waltraute) EDITH COATES (Siegrune) EVELYN ARDEN (Rossweisse) GLADYS GARSIDE (Grimgerde) GLADYS RIPLEY (Schwertleite)

London Philharmonic conducted by
WILHELM FURTWÄNGLER

Recorded at Covent Garden, May 26th, 1937

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WAGNER: DIE WALKÜRE

ACT III

RR 417
Side 2

33.3 MONO
(30:48)

KIRSTEN FLAGSTAD (Brünnhilde) RUDOLPH BOCKELMANN (Wotan) MARIA MÜLLER (Sieglinde) ELSA STENNING (Helmwige) MAE CRAVEN (Gerhilde) THELMA BARDSLEY (Ortlinde) LINDA SEYMOUR (Waltraute) EDITH COATES (Siegrune) EVELYN ARDEN (Rossweisse) GLADYS GARSIDE (Grimgerde) GLADYS RIPLEY (Schwertleite)

London Philharmonic conducted by
WILHELM FURTWÄNGLER

Recorded at Covent Garden, May 26th, 1937

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KIMBO® EDUCATIONAL

Music For Ballet

1. Polonaise 3/4
2. Mazurka 3/4

KIM 3003
SIDE A

33 1/3 RPM
Instrumental



3. Flowing Waltz 3/4
4. Grand Waltz 3/4
5. Petit Allégro 6/8
6. Tours En Diagonale 6/8
7. Grand Allégro 6/8

℗ 1979
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KIMBO® EDUCATIONAL

Music For Ballet

1. Two Step 2/4
2. Polka 2/4
3. Petit Allégro 2/4

KIM 3003
SIDE B



33 1/3 RPM
Instrumental

4. En Chainement 2/4
5. Schottische 4/4
6. Epaulement 4/4
7. Adagio 4/4
8. Pirouettes 4/4
9. March 4/4

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CHATTERBAND

KDJ-227
SIDE A

STEREO
33 1/3 RPM

1. **HANG ON SLOOPY (3:30)**
(Russell-Ferrell) Mellin Music/Morris Music - BMI
2. **SUMMER'S GONNA LAST (2:45)**
(Paul Martone) Mag Stand Music
3. **NOBODY BUT ME (2:30)**
(R. Isley) Wemar Music - BMI
4. **DRIFT AWAY (3:47)**
(Mentor Willaims) Almo Music - ASCAP
5. **TAKIN CARE OF BUSINESS (3:22)**
(R. Bachman) Ranbach Music Topsoil Music - BMI

PRODUCED BY PAUL MARTONE
P.O. Box 8465, Cherry Hill, N.J. 08002

STACKHOUSE ENTERTAINMENT • 26 HUGHES AVENUE • MERCERVILLE, N.J. 08619 • 609-989-8484

CHATTERBAND

KDJ-227
SIDE B



STEREO
33 1/3 RPM

6. SWEET CAROLINE (3:47)
(N. Diamond) Stonebridge Music - BMI
7. CHERRY CHERRY (3:05)
(N. Diamond) Tallyrand Music - ASCAP
8. MORE THAN YESTERDAY (3:01)
(P. Upton) January Music
9. LOVE GROWS (WHERE MY ROSEMARY GOES) (2:45)
(Mason-Macaulay) January Music - BMI
10. BRANDY (3:14)
(E. Lurie) Evie Music/Sprucerun Music/Chappell Music - ASCAP

PRODUCED BY PAUL MARTONE
P.O. Box 8465, Cherry Hill, N.J. 08002

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AL GILBERT Presents

MORE MUSICAL COMEDY HITS

With Vocals &
Full Orchestra

401-A

1. **SHOW TIME ON BROADWAY (Varied)** (J. Lubin)
8 Bar Intro, 86 Meas, Met Varied, Time 2:49
2. **DO RE MI (4/4)** (From "The Sound of Music," Rodgers & Hammerstein) 4 Bar Intro, 2 Cho & Tag, Met. 126, Time 1:58
3. **YOU'RE A GOOD MAN, CHARLIE BROWN (4/4)** (Clark Gesner) 6 Bar Intro, 55 Meas, Met. 120, Time 2:07
4. **ELEGANCE (4/4)** (From "Hello Dolly," J. Herman) 8 Bar Intro, 92 Meas, Met. 138, Time 2:59
5. **CAN-CAN (4/4)** (From "Can-Can," Cole Porter) 4 Bar Intro, 74 Meas, Met. 138, Time 2:19

33⅓ RPM

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Full Orchestra



401-B

1. **SHOW TIME ON BROADWAY (Varied)** (J. Lubin) 8 Bar Intro, 86 Meas, Met Varied, Time 2:49
2. **DO RE MI (4/4)** (From "The Sound of Music," Rodgers & Hammerstein) 4 Bar Intro, 2 Cho & Tag, Met. 126, Time 1:58
3. **YOU'RE A GOOD MAN, CHARLIE BROWN (4/4)** (Clark Gesner) 6 Bar Intro, 55 Meas, Met. 120, Time 2:07
4. **ELEGANCE (4/4)** (From "Hello Dolly," J. Herman) 8 Bar Intro, 92 Meas, Met. 138, Time 2:59
5. **CAN-CAN (4/4)** (From "Can-Can," Cole Porter) 4 Bar Intro, 74 Meas, Met. 138, Time 2:19
6. **CAROUSEL WALTZ (3/4)** (From "Carousel," Rodgers & Hammerstein) 8 Bar Intro, 133 Meas, Met. 178, Time 2:40

(INSTRUMENTAL ONLY)

33⅓ RPM


Chalfont
THE MUSIC OF
SIR EDWARD ELGAR
The Bournemouth Symphony Orchestra
George Hurst, Conductor
C77 009A
1. Cockaigne Overture, Op. 40
2. Imperial March, Op. 32
℗ 1978
SIDE 1 STEREO


Chalfont
THE MUSIC OF
SIR EDWARD ELGAR
The Bournemouth Symphony Orchestra
George Hurst Conductor
C77 009B
1. Pomp and Circumstance March,
Op. 39 No. 1
2. Chanson De Matin, Op. 15 No. 2
3. Chanson De Nuit, Op. 15 No 1
4. Salut D'Amour, Op. 12
5. Pomp and Circumstance March,
Op. 39 No. 4
℗ 1978
SIDE 2 STEREO


DESTO
CMS RECORDS, INC.,
14 Warren St., N.Y.C.
BERNARD ROGERS
LEAVES FROM THE TALE OF PINOCCHIO
Vienna Symphony Orchestra
Max Schoenherr, conductor
DC-6424 A
Side 1
1. Overturetta
2. He Is Born
3. And Rejoices
4. The Talking Cricket
5. Parade Of The Actors
6. At The Marionette Theatre
7. The Cat and The Fox
8. The Fairy With Azure Hair
9. The Field of Wonders
10. The Serpent With The Smoking Tail
11. Flight With A Pigeon
12. He Rescues His Father And Becomes A Real Boy
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DESTO

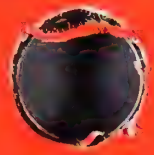
CMS RECORDS, INC.,
14 Warren St., N.Y.C.

CHARLES GRIFFES

POEM FOR FLUTE AND ORCHESTRA

Camille Wanausek, flute Vienna Symphony Orchestra
Walter Hendl, conductor

DC-6424 B



Side 2

PAUL CRESTON

PARTITA FOR FLUTE, VIOLIN, AND STRINGS

Vienna Symphony Orchestra
Walter Hendl, conductor

1. Preamble–2. Sarabande–3. Burlesk
4. Air–5. Tarantella

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DESTO

CMS RECORDS, INC.,
14 Warren St., N.Y.C.

BALLETS MEXICAN!

The Mexico City Philharmonic Orchestra
Fernando Lozano, Conductor

DC 7220

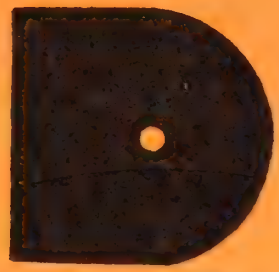
SIDE 1
(14:30)

BLAS GALINDO: LA MANDA (The Vow) (14:30)

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DESTO

CMS RECORDS, INC.,
14 Warren St., N.Y.C.

BALLETS MEXICAN!

The Mexico City Philharmonic Orchestra
Fernando Lozano, Conductor

DC 7220

SIDE 2
(21:30)

1. CARLOS CHAVEZ: ENCANTAMIENTO Y ZARABANDE (10:15)
   (The Spell & Sarabande) from the Ballet
   LA HIJA DE COLQUIDE (Daughter of Colchis)
   © Mills Music
2. JOSE PABLO MONCAYO: ZAPATA (Ballet) from
   TIERRA DE TEMPORAL (11:10)
   © EMM/Peer Int. Corp

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GATEWAY

GSLP 3533
SIDE 1

33⅓ RPM

LATIN DANCE PARTY

1. CHERRY PINK AND APPLE BLOSSOM WHITE - 3:01
   (M. David - Louigui) Chappell and Co.
2. MIGUAGUANCO (R. Torizet) 2:58
   Southern Music Pub., Inc. (ASCAP)
3. EL NEGRITO DEL BATEY (Guzman) 3:17
   Peer International BMI
4. AY, MAMA INEZ (Grenet-Gilbert) 3:00
   E. B. Marks Music (BMI)
5. PERFIDIA (Dominguez-Leeds) 3:02
   Peer International Inc. (BMI)

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Gillette-Madison Co.



GATEWAY

GSLP 3533
SIDE 2

33⅓ RPM

LATIN DANCE PARTY

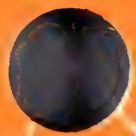
1. CUANDA CUANDA (Renis-Testa-Rodriguez) M. Witmark & Sons (ASCAP) 2:45
2. LET'S DO THE LATIN HUSTLE (E. Drennon) 3:00 Damit Music (BMI)
3. MAMBO NUMBER 5 (P. Prado) 2:46 Peer International Inc. (BMI)
4. MIAMI BEACH RHUMBA (I. Fields - A. Ganse - J. Comacho) Marks & Crest Music (ASCAP) 2:45
5. QUIET NIGHTS OF QUIET STARS (Corcovado) 3:29 (Jobim-Lees) Duchess Music Corp. (BMI)
6. ADIOS MUCHARCHO (Sanders-Vedami) 2:16 Southern Music Pub. Inc. (ASCAP)

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A Product of
Gillette-Madison Co.

Side A Stereo

R-253741-A Record 1

That Lovin' Feeling
George Greeley
and His Orchestra



Music Service

Woman In Love (B. Gibb/R. Gibb) 2:41
Lady (L. Richie, Jr.) 2:53
Kiss Me In The Rain (S. Farina/L. Ratner) 2:05
Never Be The Same (C. Cross) 2:57
No Night So Long (R. Kerr/W. Jennings) 2:35

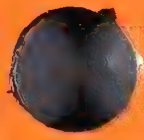
Arranged, produced and conducted by George Greeley

TM(s)®RCA Corp —MADE IN U S A
℗1981 RCA RECORDS

Side B Stereo

R-253741-B Record 1

That Lovin' Feeling
George Greeley
and His Orchestra



Music Service

You've Lost That Lovin' Feeling (P. Spector/
B. Mann/C. Weil) 2:31
Love On The Rocks (N. Diamond/G. Becaud) 2:33
Deja Vu (I. Hayes/A. Anderson) 3:19
Could I Have This Dance (Holyfield/House) 2:53
Pachelbel: Canon In D (featured theme
from the film "Ordinary People")
adapted by George Greeley 2:19

Arranged, produced and conducted by George Greeley

TM(s)®RCA Corp —MADE IN U.S.A.
℗1981 RCA RECORDS

Side C Stereo

RCA

R-253741-C Record 2

That Lovin' Feeling
George Greeley
and His Orchestra

Music Service

Guilty (B. Gibb/R. Gibb/M. Gibb) 3:00
I Made It Through The Rain (G. Kenny/D. Shepperd
B. Sussman/I. Feldman/B. Manilow) 3:20
Easy Love (S. Dorff/L. Herbstritt/R. Cate) 2:30)
Fire In The Morning S. Dorff/L. Herbstritt/
G. Harju) 3:23
She Believes In Me (S. Gibb) 3:08

Arranged, produced and conducted by George Greeley

TM(s)® RCA Corp — MADE IN U S A
℗ 1981 RCA RECORDS

Side D Stereo

R-253741-D Record 2

That Lovin' Feeling
George Greeley
and His Orchestra



Music Service

You Decorated My Life (B. Morrison/D. Hupp) 3:31
Every Woman In The World (D. Bugati/F. Muskier) 2:25
Hurt So Bad (T. Randazzo/B. Hart/B. Wilding) 2:37
Ships (I. Hunter) 2:58
When I Wanted You (G. Cunico) 2:26
Arranged, produced and conducted by George Greeley

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Arbeits-
gemeinschaft zur
Förderung
schweizerischer
Musik

Communauté
de travail pour
la diffusion
de la musique
suisse

Jean Balissat

Sinfonietta pour orchestre à cordes (21'46)



33⅓ rpm.

B.I.E.M.

CTS 49 A
STEREO

1) Largamente (6'39) – 2) Scherzo (2'35)
3) Adagio (9'17) – 4) Vivo (2'47)

Orchestre de Chambre de Zurich
Direction: Edmond de Stoutz

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE RÉSERVÉS / ℗ COMMUNAUTÉ DE TRAVAIL 1968 / DUPLICATION, EXÉCUTION PUBLIQUE, RADIODIFFUSION DE CE DISQUE INTERDITES / MADE IN SWITZERLAND

Arbeits-
gemeinschaft zur
Förderung
schweizerischer
Musik

Communauté
de travail pour
la diffusion
de la musique
suisse

Raffaele d'Alessandro

«Tema variato» pour grand orchestre
(16')
Orchestre du Studio de Genève
Direction: Jean-Marie Auberson

33⅓ rpm.

B.I.E.M.

CTS 49 B
STEREO

Hans Haug
Elégie pour hautbois et petit orchestre
(6'40)

Edward Meylan, hautbois; Orchestre de Chambre de Lausanne; Direction: Victor Desarzens

Lado 1 Estereo

109.0027 109.0027-A

CARMEN SILVA

"DISCO DE OURO"

1 - ADEUS SOLIDÃO (Picking up pebbles) 60107847 *(Curtis-versão Newton Miranda) 3:32*

2 - AMOR COM AMOR SE PAGA. 60107839 *(Luiz Wanderley-Kátia) 2:48*

3 - FOI DEUS QUE MANDOU VOCÊ PRA MIM. 60107820 *(Rosângela) 3:10*

4 - MEU VELHO PAI. 60107812 *(Léo Canhoto) 3:23*

℗ 1977

DISCO DE OURO

5 - EU POSSO NÃO PRESTAR MAS EU TE AMO. 60107804 *(Clayton) 3:00*

6 - CONCERTO PARA UM VERÃO (Concerto pour un eté) 60107790 *(A. Morisod-versão Sebastião F. da Silva-Tony Damito)* **(SIAE)** *3:51*

7 - UM NOVO DIA NASCERÁ (Und wenn ein neuer tag erwacht) 60107855 *(Ch. Bruhn-G. Loose-versão George Freedman) 3:19*

dynaflex

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Lado 2 Estereo

109.0027 109.0027-B

CARMEN SILVA

"DISCO DE OURO"

1 - LÁGRIMAS DE FELICIDADE. 60107782 *(C. Mendes-Pardal) 3:56*

2 - AMOR ESTOU LHE CHAMANDO.60107774 *(C. Mendes-N. Orlando) 2:32*

3 - CANTA COMIGO. 60107766 *(P. Herrero-J. L. Armenteros-Osmar Navarro)* **(SIAE)** *3:42*

4 - MEU PRIMEIRO AMOR (Lejania) 60056622 *(H. Gimenez-versão J. Fortuna-Pinheirinho Júnior) 3:02*

5 - A CANÇÃO QUE EU FIZ (Song for Anna) 60107758 *(André Popp-Jean-Claude Massoulier-Rossini Pinto)* **(SIAE)** *3:40*

6 - NÃO SOU MAIS TEU AMOR. 60107740 *(C. Mendes-Marinaldo) 3:25*

7 - O EMIGRANTE. 60107731 *(M. Albertina-J. Guimarães)* **(SIAE)** *3:45*

℗ 1977

DISCO DE OURO

RCA

dynaflex

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SAVOY
RECORDS INC.
SL 14693
(SL 14693 SA)
SIDE 1
33 1/3 RPM
VERNARD JOHNSON
1. JESUS CAN WORK IT OUT (5:00) (G.Jordan)
(East Memphis & Christian Tabernacle Music-BMI)
2. BLESSED ASSURANCE (5:20)
(Public Domain)
3. TRUST IN GOD (4:45) (Aaron Martin)
(Arisav Music, Inc.-Sesac)
4. SWEET SPIRIT (3:05) (D.Akers)
(Manna Music, Inc.-ASCAP)
5. NOBODY (3:25) (Aaron Martin-Vernard Johnson)
(Arisav Music, Inc.-Sesac)
℗ 1983 Savoy Records, Inc.
Manufactured and Distributed by Savoy Records, 342 Westminster Ave., Elizabeth, N.J. 07208


SAVOY
RECORDS INC.
SL 14693
(SL 14693 SB)
SIDE 2
33 1/3 RPM
VERNARD JOHNSON
1. LORD DON'T MOVE THE MOUNTAIN (5:25)
(Public Domain)
2. I'VE BEEN BLESSED (5:40) (Aaron Martin)
(Arisav Music, Inc.-Sesac)
3. HE LOOKED BEYOND MY FAULT (4:10) (D.Rambo)
(Benson Co.-BMI)
4. SHO' NUFF (4:20) (Vernard Johnson-Aaron Martin)
(Arisav Music, Inc.-Sesac)
5. SONG OF PRAISE (2:00)
(Public Domain)
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"TUCUSITO"

TELF.: 405242

ESTEREO

p 1982
Grabado en "Fediscos"S.A.

Fab.Org.Por: Julio Izurieta Arias
"Tucusito"- Guayaquil

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MANUFACT. POR fediscos
GUAYAQUIL - ECUADOR

LP-5391-A

EXITOS CONTINUOS VOL. 1
TUCUSITO Y SUS ASES

Cantan: *Pepe Cobos/ **Marcos Cabrera/ ***Freddy Barberán

1.-MOSAICO TUCUSITO No.1: *1)A MI LINDO ECUADOR(R. Barba)**2)LA CUNA(Senén Palacio)*3)ME VOY AL AMANECER (J.Zambrano)**4)LA LIBERTAD(D.R.)*5)AHI NA'MA(D.R.) ***6)TUCUSITO(D.R.)*7)CUMBIA NEGRA(C.Román)2.- MOSAICO TUCUSITO No.2: *1)LA LADRONA(Diego Verdaguer)***2)SABOREANDO(F.Barberán)*3) METI MI PI(D.A.D.A.)**4)LA RUEDA(D.A.D.A) *5)MUJER FUGITIVA(J.Arce)**6)PEDACITO A PEDACITO(R.Realpe)*7)PALOMA BLANCA(J.Salinas)

"TUCUSITO"

TELF.: 405242

ESTEREO

p 1982
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MANUFACT. POR fediscos
GUAYAQUIL – ECUADOR

LP-5391-B

EXITOS CONTINUOS VOL. 1
TUCUSITO Y SUS ASES

Cantan: *Pepe Cobos/ **Marcos Cabrera/ ***Freddy Barberán

1.-MOSAICO TUCUSITO No.3: *1)DULCE(E.Cuesta)**2) PEDACITO DE MI VIDA(M.Valencia)*3)ME IMPORTA UN CARAJO(G.Romero)***4)AHORA ME DA PENA(F. Replicado)*5)COLOMBINA(J.Bedoya-J.Betancourt)**6) LAGRIMAS DE ESCARCHA(M.Mantilla)*7)ISLAS ENCANTADAS(N.Gortaire-L.Izurieta) 2.-MOSAICO TUCUSITO No.4: *1)LA CUMBIA(P.López)**2) DE JARANA(N.Gortaire)*3)BUCHE Y PLUMA(D.R.)**4)HUESO NA'MA (D.R.)**5)BAMBARA QUITI(D.R.) *6)LA CUCHARITA(J.Veloza R.) *7)ASI SE GOZA(R.Mendoza)

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GREEK-JEWISH MUSICAL TRADITIONS

Recordings and notes by Amnon Shiloah, the Hebrew University, Jerusalem

SIDE 1



FE 4205 A

1. "Psalm 93" sung on friday's evening service (Joanina) 2:00
2. "The day of Sabbat" A Sabbatical hymn (Corfu) 1:45
3. "There is nothing like the Sabbat" A Sabbatical hymn (Larissa) 2:50
4. "Buena Semnan" (sung in Judeo-Spanish on Saturday evening) (Salonica) 1:50
5. "I got up early" - A penitential Prayer (Joanina) 2:30
6. "Little Sister" - Hymn for the New Year (Chalkis) 1:05
7. "Time to the gates of Salvation to open" - id (Larissa) 3:08
8. "With a feeling of humility" - Expiations day (Salonica) 2:00
9. "Keter" - Sanctification for Expiations day (Corfu) 3:10
10. "No Mighty but God" - a purim hymn (Chalkis) 1:05
11. "Purim Purim - a purim hymn (Chalkis) 1:16
12. Un Cabrecito - A Pessah Song - Larissa 0:50
13. Moses and Pharoah - A Pessah Song (Salonia) 1:30

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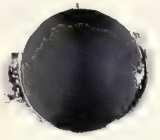
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GREEK-JEWISH MUSICAL TRADITIONS

Recordings and notes by Amnon Shiloah, the Hebrew University, Jerusalem

SIDE 2



FE 4205 B

1. I thank you for having listened to me - hymn for Pessah (Volos) 2:32
2. Bless be this dey - Pentecote (Joanina) 1:05
3. Alavar Alavaremos - Circumcision (Larissa) 3:30
4. Hymn for the Circumcision Ceremony (Corfu) 1:30
5. Excerpts from a circumcision ceremony (Athens) 2:30
6. Torala y Pulia - a wedding song - Joanina 2:20
7. Si tu me querias - a wedding song (Larissa) 1:40
8. La Novia (a wedding song (Salonica) 1:45
9. El Rey de Franlia - A Romanza (Salonica) 2:10
10. La vaba la niña blanca "A Romanza (Salonica) 2:10
11. Mañana y Mañana - A Cradle Son (Larissa) 5:00

THE MYSTERY OF SS433

SOUNDTRACK

Selections from the H.R. MacMillan Planetarium

Production by: Paul Airey

© Planetarium Records

1982



SIDE ONE

1. Cumulonimbus . . . 1:30
2. The Invisible Rainbow 1:35
3. Ours In Time 1:05
4. Alla Vivaldi 3:45
5. Up And Down Under 2:00
6. Aquila 1:35
7. Totyarquil . . . . . :30
8. Digeree Way 4:07
9. Shadowcasters . . 1:33

THE MYSTERY OF SS433

SOUNDTRACK

Selections from the H.R. MacMillan Planetarium

Production by: Paul Airey

© Planetarium Records

1982

SIDE TWO

1. A Star Most Bizarre 3:50
2. Binary Brilliance 1:20
3. Tortured Atoms 2:00
4. The Edge Of The Universe 4:50
5. Variation One 2:10
6. The Realm Of The Quasars 2:15
7. Aquila, Reprise 1:47

SUNRISE RECORDS

ROY ANTHONY
TOMORROW, TOMORROW, TOMORROW

SRS - 1001
STEREO

SIDE 1

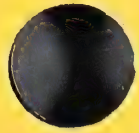
1. TOMORROW, TOMORROW, TOMORROW
Mew Lan Chow - Roy Anthony
2. BAILA FILIPINO
Roy Anthony - Manuel Castaneda
3. COCA COLA COWBOY
Pinkard - Dain - Dorfatchley
4. LILIA MAGALI
Leocadio Castaneda
5. SHE BELIEVES IN ME
Paul Gibb

℗ SUNRISE RECORDS 1981 P.O. BOX 4
HONOLULU, HAWAII

SUNRISE RECORDS

ROY ANTHONY
TOMORROW, TOMORROW, TOMORROW

SRS - 1001
STEREO



SIDE 2

1. TINA FINA
Roy Anthony
2. ONE SIDED LOVE AFFAIR
Jevon Thompson
3. BAILA KACHI-KACHI
Roy Anthony
4. HONOLULU CITY LIGHTS
Keola Beamer

℗ SUNRISE RECORDS 1981 P.O. BOX 4
HONOLULU, HAWAII

HECHO EN COLOMBIA

Nelson et.

GRANDES EXITOS DE CHEO GARCIA y

La Orquesta Billo's Caracas Boys

1. MI CALI BELLA - Carlos Vidal-Víctor Mendoza

Lado A



TH 1190

2. LA CASA DE FERNANDO - Pacho Galán-C.Vidal
3. CUMBIA CALETERA - J.C.Diaz
4. PALMIRA SEÑORIAL - José Barros
5. OCHO DIAS - Lisandro Meza
6. MANUELITO BARRIOS - Toño Fernández

Lic. T.H. - Venezuela

1982 TH

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HECHO EN COLOMBIA

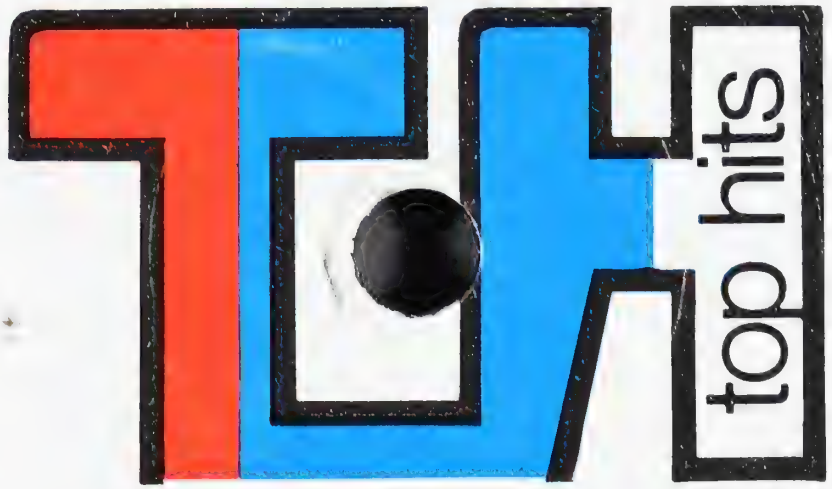
Nelson A.

GRANDES EXITOS DE CHEO GARCIA y

La Orquesta Billo's Caracas Boys

1. LA BUTIFARRA DE PACHO - Pacho Galán-C.Vidal

Lado B



TH 1190

2. TRES PERLAS - Carlos Vidal-Víctor Mendoza
3. BOQUITA SALA - Pacho Galán-C.Vidal
4. COROZAL Y SINCELEJO - Pedro Salcedo
5. PAISAJE - Rafael Mejía
6. FIESTA EN CORRALEJA - Rubén D. Salcedo

Lic. T.H. - Venezuela

Ⓟ 1982 TH

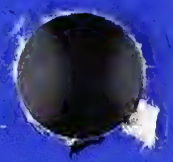
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Silver Crest

BRANDENBURG JAZZ ENSEMBLE

Multiple Choice !

BR-31567A
SIDE ONE



compatible stereo

THIS COULD BE THE START OF SOMETHING BIG
by Steve Allen
BLUESETTE by J. Thielemans
MEMORY LANE
by S. Cooke and J.W. Alexander
WHEN SUNNY GETS BLUE
by J. Segal and M. Fisher
ALL THE THINGS YOU ARE
by J. Kern and O. Hammerstein II
SHADRACK by R. MacGimsey

CREST RECORDS 220 BROADWAY, HUNTINGTON STATION, N.Y.


Silver Crest
BRANDENBURG JAZZ ENSEMBLE
Multiple Choice !
BR-31567B
SIDE TWO
compatible stereo
I WISH I KNEW
by Billy Taylor and Dick Dallas
SPRING CAN REALLY HANG YOU UP THE MOST
by T. Wolf and F. Landesman
THE NEW A B C
by Dave Lambert
HE LOVES ME by Jay Adams
LULLABY OF BIRDLAND
by George Shearing
SOMEWHERE by Leonard Bernstein
CREST RECORDS 220 BROADWAY, HUNTINGTON STATION, N. Y.



Sonolux

JAIME LLANO GONZALEZ
INTERPRETA A LUCHO BERMUDEZ

IES 13-143

Stéreo - Lado 1

1—TINA (Gaita)
2—BORRACHERA (Porro)
3—PRENDE LA VELA (Mapalé)
4—DANZA NEGRA (Cumbia)
5—COLOMBIA TIERRA QUERIDA (Porro)
6—HURACAN (Pasillo)
Autor: Lucho Bermúdez

JAIME LLANO GONZALEZ
Su Organo y Conjunto Rítmico

IES 13-143-A

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INTERPRETA A LUCHO BERMUDEZ

IES 13-143

Stéreo - Lado 2

1—DIANA MARIA (Gaita)
2—CARMEN DE BOLIVAR (Porro)
3—DOBLE CERO (Danzón)
4—SAN FERNANDO (Porro)
5—MI CUMBIA (Cumbia)
6—ESPIRITU COLOMBIANO (Pasillo)
Autor: Lucho Bermúdez

JAIME LLANO GONZALEZ
Su Organo y Conjunto Rítmico

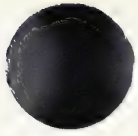
IES 13-143-B

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GERARD DuPERVIL

Chante Le
Christianisme

GD 001
Stereo



Face 1
33 1/3 RPM

1. REVE D'UN CHRETIEN
2. AK JESU
3. DEUX MILLE ANS
4. KOM RELE JESU.

GERARD DuPERVIL

Chante Le
Christianisme

GD 001
Stereo

Face 2
33 1/3 RPM

1. QUAND JESUS REVIENDRA
2. POT POURRI:
3. JE M'EN VAIS
4/ PREMIER JANVIER



Sonolux

COLOMBIA EN CITARA

STEREO

IES 67

LADO 1

1. - GUABINA CHIQUINQUIREÑA - Guabina - Alberto Urdaneta. 2. - CACHIPAY - Pasillo - Emilio Murillo. — 3. - TIPLECITO DE MI VIDA - Torbellino - Alejandro Wilis. — 4. - EL CACHACO - Pasillo - Rafael Ramírez. — 5. - QUE VIVA LA FERIA - Rumba Criolla - Rafael Ramírez. — 6. - MIS TRISTEZAS - Pasillo - Rafael Ramírez.

RAFAEL RAMIREZ

Su Cítara y su Conjunto.

IES-67-A

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Sonolux

COLOMBIA EN CITARA

STEREO

IES 67

LADO 2

1. - AGACHATE EL SOMBRERITO - Bambuco - Jorge Añez. — 2. - EL GUATECANO - Torbellino - Emilio Murillo. — 3. - MIS DOS AMIGOS - Pasillo - Rafael Ramírez. — 4. - COMPADRE PANCHO - Rumba Criolla - D. R. de A. — 5. LOS FILIPICHINES (Pasillo) Emma Perea de Delacruz

Su Cítara y su Conjunto.

IES-67-B

PRODUCTO DE INDUSTRIA ELECTRO SONORA LTDA. MEDELLIN - COLOMBIA - DERECHOS DE EJECUCION PUBLICA Y DE RADIOTRANSMISION RESERVADOS

ME RIO DEL MIEDO

RAFAEL BUENDIA

¡bueno!
A TODO

LPB–7436
CARA–A

℗ 1978

1– ME RIO DEL MIEDO
(Rafael Buendia)
2– PORQUE
(Armando Avila)
3– ES MI CHAMACA
(Rafael Buendia)
4– LA MOVIDITA
(Rafael Buendia)

MADE IN HIALEAH, FLA. U. S. A. BY RECORDS DISTRIBUTORS OF AMERICA.

ME RIO DEL MIEDO

RAFAEL BUENDIA

¡bueno!
A TODO

LPB–7436
CARA–B

℗ 1978

1– VIVAN LAS MUJERES
(Rafael Buendia)
2– EL TRAVIESO
(Gabriel Rodriguez)
3– LA CAMINERA
(Cipriano Pignett)
4– EL COLIFLOR
(Rafael Buendia)

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KHI

RECORDS and TAPES

The CREMONA ARTS TRIO

BERNARD ROSE, piano SETSUKO NAGATA, violin

JAMES KREGER, cello

Side A
(16:53)

℗ 1986 CREMONA ARTS TRIO

KHI-201

BRAHMS Trio No. 1 in B Major for Violin, Cello and Piano, Op. 8

I. Allegro con brio (10:20)

II. Scherzo: Allegro molto (6:33)

KHI Records and Tapes
250 West 57th Street, New York, NY 10107
212-864-6076

KHI

RECORDS and TAPES

The CREMONA ARTS TRIO

BERNARD ROSE, piano SETSUKO NAGATA, violin

JAMES KREGER, cello

Side B
(15:04)

℗ 1986 CREMONA ARTS TRIO

KHI-201

BRAHMS Trio No. 1 in B Major for Violin, Cello and Piano, Op. 8

III. Adagio (8:30)

IV. Allegro (6:34)

KHI Records and Tapes
250 West 57th Street, New York, NY 10107
212-864-6076

CHELO

Y SU CONJUNTO

¡bueno!
A TODO

LPB-7351
LADO-1

℗ 1975

1- EL TIC TAC DEL RELOJ (Daniela)
2- SI PUDIERAS AMARME (Pedro E.Hernández)
3- VETE DE MI (J.Garibaldi Fuentes)
4- MI BARQUITA DE MADERA
(J.Ramírez Garcia)
5- GOLPES DE LA VIDA
(Luis Perez)

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CHELO

Y SU CONJUNTO

LPB-7351
LADO-2

℗ 1975

¡bueno!

A TODO

1- SOMOS DIFERENTES (Pablo Beltran Ruiz)
2- DIEZ AÑOS (Rafael Hernandez)
3- DIEZ LAGRIMAS (Cossio)
4- ES UNA QUEJA DE AMOR
(Arturo Rosete Godoy)
5- POQUITO SIN CESAR
(Agustin de la Rosa)

MADE IN HIALEAH, FLA. U. S. A. BY RECORDS DISTRIBUTORS OF AMERICA.


MADE IN U.S.A. • TRADE MARK REG. U.S. PAT. OFF.
AVOCA RECORD CO., WESTBURY, NEW YORK
TRADE MARK
AVOCA
DEAR OLD DONEGAL
Sung by
DANNY KIERNAN & ANNE GREEHY
33-ST-163
AV(ST)-163-1
STEREO
Side 1
1. Peggy O'Neill (Anne Greehy) 3:27
2. It's a Great Day for the Irish (Danny Kiernan) 2:51
3. That's How I Spell Ireland (Anne Greehy) 3:08
4. MacNamara's Band (Danny Kiernan) 2:20
5. Paddy (Anne Greehy) 3:25
6. It's the Same Old Shillelagh
(Danny Kiernan) 1:56
UNBREAKABLE
33 1/3
RPM
LONG PLAYING

MADE IN U.S.A. • TRADE MARK REG. U.S. PAT. OFF.

AVOCA RECORD CO., WESTBURY, NEW YORK

TRADE MARK

AVOCA

DEAR OLD DONEGAL
Sung by
DANNY KIERNAN & ANNE GREEHY

33-ST-163
AV(ST)-163-2

STEREO
Side 2

1. Dear Old Donegal (Danny Kiernan) 2:32
2. Peg of My Heart (Anne Greehy) 2:37
3. With My Shillelagh Under My Arm (Danny Kiernan) 2:43
4. Molly O (Anne Greehy) 3:25
5. Along the Rocky Road to Dublin (Danny Kiernan) 2:47
6. Medley: Band Played On, Daisy Bell, Sweet Rosie O'Grady, Sidewalks of New York (Anne Greehy) 2:49

UNBREAKABLE LONG PLAYING

33 1/3 RPM

Lovenotes

BIG PRAISES FOR GOD

LARRY AHLBORN

SIDE ONE
LN 4286

Produced by
Bob Scott Frick

IT'S GODS SON (Larry Ahlborn)
I'LL SEE JESUS (Larry Ahlborn)
ALTAR OF PRAYER (Ada Maiers)
OUR PEACE IN GOD (Larry Ahlborn)
MESSAGE OF LOVE (Dorothy Seek)
COUNTRY CITY BLESSING (Larry Ahlborn)
I LOVE THAT SONG (Larry Ahlborn)

121 S. 7th St., Youngwood, PA. 15697



BIG PRAISES FOR GOD

LARRY AHLBORN

SIDE TWO
LN 4286

Produced by
Bob Scott Frick

DON'T WAIT TILL TOMORROW (Art Craig)
LOVE JOY PEACE (Larry Ahlborn)
MARCH ALONG (Dorothy Seek)
LOVE (Larry Ahlborn)
FEAR NOT (Dot Hays)
THERE IS A BRIGHTER SON (Art Craig)
JESUS IS COMING AGAIN (Sandy Medsger)

121 S. 7th St., Youngwood, PA. 15697

Celestial

ACOUSTA-SONIC

HIGH FIDELITY RECORDING

ST. MARTIN'S COLLEGE GLEE CLUB

PRESENTS

"IN SONG"

Side 1 **CRLP 3302**

MY FAIR LADY (Selections)—Loewe-Lerner (Chappell Music-ASCAP)
GET ME TO THE CHURCH ON TIME (2:22)
I COULD HAVE DANCED ALL NIGHT (1:56)
ON THE STREET WHERE YOU LIVE (2:26)
WITH A LITTLE BIT OF LUCK (2:36)
I BELIEVE (2:10)—Graham-Shirl-Drake-Stillman (Cromwell-ASCAP)
STUDENT PRINCE (Selections)—Sigmund Romberg (Harms-ASCAP)
GAUDEAMUS IGITUR (0:54)
STUDENT MARCHING SONG (2:23)
LA PASTORELLA (1:47) — Franz Schubert (P.D.)
ROUND & ROUND (2:08) — Stallman-Shapiro (Rush Music-BMI)
AMERICA, OUR HERITAGE (2:24) —
Helen Steele (Shawnee Press-ASCAP)

Celestial

ACOUSTA-SONIC

HIGH FIDELITY RECORDING

ST. MARTIN'S COLLEGE GLEE CLUB

PRESENTS

"IN SONG"

Side 2 **CRLP 3302**

I'LL WALK WITH GOD (3:23)—Webster-Brodsky (Harms-ASCAP)

MISSA SANCTI MARTINI (9:59)—Father Eugene Kellenbenz

(World Library Sacred Music)

Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus, Dei

HOSPODI POMILUI (1:34) — G. V. Lvovsky (Traditional)

SERENADE (from Student Prince)—Sigmund Romberg (Harms-ASCAP)

THE LOST CHORD — Arthur Sullivan (P.D.)


G
RECORDS
Introducing
Dave Gable
ARRANGED AND CONDUCTED BY HANK LEVY
STEREO
Side 1
BRC 3630 A
"Sonic Presence"
33 1/3
1. ONCE IN A LIFE TIME BMI
Anthony Newley, Leslie Bricusse
2. A QUIET THING BMI
Fred Ebb, John Kander
3. WATCH WHAT HAPPENS BMI
Jaques Demy, Michel Legrand, Norman Gimble
4. NO ARMS ASCAP
5. YOU'LL NEVER WALK ALONE ASCAP
From Carousel R. Rodgers, O. Hamerstein
Recorded by Bradley Recording Co.
Baltimore, Maryland
21201

G RECORDS

Introducing

Dave Gable

ARRANGED AND CONDUCTED BY HANK LEVY

Stereo
Side 2

BRC 3630 B
"Sonic Presence"
33 1/3

1. **BLUESETTE** — BMI
   Norman Gimbal, Jean Thielmans
2. **A MAN ALONE**
   Rod Mckuhen from "In Someone's Shadow"
3. **YOU'VE MADE ME SO VERY HAPPY** — BMI
   Berry Gordy,Jr., Frank Wilson
   Brenda Holloway, Patricia Holloway
4. **THIS NEARLY WAS MINE** — ASCAP
   from South Pacific
   R. Rodgers, O. Hamerstein
5. **SATURDAY'S NIGHT AT THE WORLD** — BMI
   Mason Williams

Recorded by Bradley Recording Co.
Baltimore, Maryland
21201

Capitol CUSTOM

STEVENS GLEE CLUB

STEREO

SIDE ONE

William F. Ondrick
Conductor

Robert C. Hebble
Accompanist

THE WONDERFUL SEASON OF LOVE
A MEDLEY IN FOUR SEASONS — ARR. HEBBLE

PROLOGUE
ORDER OF THE UNIVERSE
SPRING
WHEN SPRING IS IN THE AIR
SUMMER
ONCE UPON A SUMMERTIME
Norberto Machado, Soloist
I WISH YOU LOVE
STEVENS "ROCKS"
FALL
THE FALL OF LOVE
WINTER
WINTER WORLD OF LOVE
EPILOGUE
THE SEASONS OF LOVE

(SAAB-122)

Capitol CUSTOM

STEVENS GLEE CLUB

STEREO

SIDE TWO

William F. Ondrick
Conductor

Robert C. Hebble
Accompanist

Medley — LIFE IS — Arr. Hebble

THEME FROM "ZORBA"

AFTER ALL THE LOVES OF MY LIFE
(From "MacArthur Park")

BUT BEAUTIFUL

BY THE TIME I GET TO PHOENIX

THEME FROM "ROMEO AND JULIET"

LIVE FOR LIFE

(SAAB-123)


PRESTIGE
PRESTIGE RECORDS INC. • 446 W. 50th ST., N.Y.C.
MORE MOONDOG
PRLP 7069A
HI FI
1. Duet: QUEEN ELIZABETH Whistle & Bamboo Pipe
2. CONVERSATION AND MUSIC AT 51st St. & 6th Ave., NYC
3. HARDSHOE (Ray Malone)
4. TUGBOAT TOCATTA
4. TUGBOAT TOCATTA — 5. AUTUMN
6. SEVEN BEAT SUITE
7. 0 0 SOLO (6/4)
8. PORTRAIT OF NINON & REHERSAL
OF VIOLETTA'S BAREFOOT
DANCE
LONG PLAYING MICROGROOVE


PRESTIGE
PRESTIGE RECORDS INC. • 446 W. 50th ST., N.Y.C.
MORE MOONDOG
PRLP 7069B
HI FI
1. O O SOLO (2/4)
2. OSTRICH FEATHERS PLAYED ON DRUMS
3. OBOE ROUND — 4. CHANT
5. ALL IS LONELINESS
6. SEXTET (OO)
7. FIESTA
8. MOONDOG MONOLOGUE
LONG PLAYING MICROGROOVE

LONG PLAY 33 1/3

THE GOLDEN OLDIES

DECCA

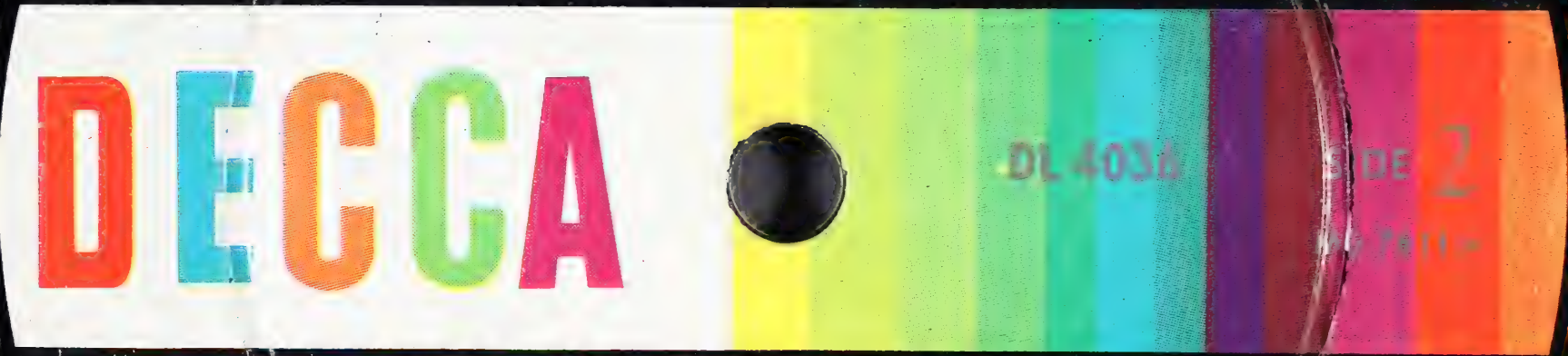
DL 4036 SIDE 1

REG. U.S. PAT. OFF. MARCA REGISTRADA M'F'R'D BY DECCA RECORDS INC. NEW YORK • U.S.A.

1. SHAKE, RATTLE AND ROLL (2:29-BMI)
Bill Haley And His Comets
2. MY HEART IS AN OPEN BOOK (2:20-BMI)
Carl Dobkins, Jr.
3. IT'S ALMOST TOMORROW (AS) - The Dream Weavers
4. I THINK ABOUT YOU ALL THE TIME (2:45-AS)
Paul Evans
5. WHEN (2:26-AS) - The Kalin Twins
6. ROCK ISLAND LINE (BMI)
Bobby Darin And The Jaybirds

LONG PLAY 33 1/3

THE GOLDEN OLDIES



REG. U.S. PAT. OFF. MARCA REGISTRADA M'F'R'D BY DECCA RECORDS INC. NEW YORK • U.S.A.

1. THAT'LL BE THE DAY (BMI) - The Crickets
2. SMACK DAB IN THE MIDDLE (2:47-BMI)
The Mills Brothers
3. PEGGY SUE (BMI) - Buddy Holly
4. LADDER OF LOVE (BMI) - The Flamingos
5. MY SPECIAL ANGEL (2:57-AS) - Bobby Helms
With The Anita Kerr Singers
6. I MET HIM ON SUNDAY (Ronde-Ronde) (2:11-BMI)
The Shirelles

CALEX

RECORDS

Juan Morales

"EL JIBARO DE CIDRA"

Acompana Luis Pastoriza y su Conjunto Jibaro

Lado A
33⅓ RPM

L.P. 116

1. DIEZ ANOS DESPUES DE MUERTO
   Angel Vasquez
2. EL LECHON LOCO — Aguinaldo Truya
   Monserrate Serrano
3. EN LA NAVIDAD — Mapeye
   D. R.
4. HUERFANO Y SOLO EN EL MUNDO — Seis
   Monserrate Serrano
5. PASION Y MUERTE DE JESUS — Aguinaldo Orocoveno
   Tobita Medina
6. EL PIRAGUERO — Huapango Boricua
   Juan Morales

CALEX

RECORDS

Juan Morales

"EL JIBARO DE CIDRA"

Acompana Luis Pastoriza y su Conjunto Jibaro

Lado B

33⅓ RPM

L.P. 116

1.	EL PRESO Y EL QUE SE MUERE Angel Vasquez	Bolera Jibaro
2.	NAVIDAD EN PUERTO RICO — Monserrate Serrano	Aguinaldo
3.	PUERTO RICO MIO — Monserrate Serrano	Aguinaldo
4.	SER JIBARO ES UN HONOR — Luis M. Ramos	Aguinaldo
5.	CANTO A CIDRA Juan Morales	Aguinaldo
6.	QUE MALA SON LAS MUJERES Monserrate Serrano	Plena Jibara

LEMAR
RECORDS

DR. LEROY MARTIN
And The
H. J. J. CHORALE ENSEMBLE

WHEN MY WORK IS DONE

SIDE 1

LR 1507

1. JACOB'S LADDER
   Soloist: Cheryl Hall
2. PRAISE THE LORD
   Soloist: Scarlett Webb
3. HE'S EVERYTHING TO ME
   Soloist: Jean Motley Smith
4. WHEN MY WORK IS DONE
   Soloists: Mitzie Mitchell and Fidelia Thomas

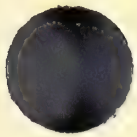
1715 DeLowe Dr., S.W. Atlanta, Ga. 30311

LEMAR
RECORDS

DR. LEROY MARTIN
And The
H. J. J. CHORALE ENSEMBLE

WHEN MY WORK IS DONE

SIDE 2



LR 1507

1. HE'S WATCHING OVER YOU
   Soloists: Rondie Jordan and Larry Hall
2. HE LOOKED BEYOND MY FAULTS
   Soloist: Ann L. Laye
3. ALREADY BEEN TO THE WATER
   Soloist: Foris Webb
4. TEACH ME LORD
   Soloist: Fidelia Thomas
5. I FOUND JESUS
   Soloist: Jean Motley Smith
6. HEAVEN BELONGS TO YOU
   Soloist: Cheryl Hall

1715 DeLowe Dr., S.W. Atlanta, Ga. 30311

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PCI recording services

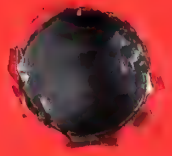
Rochester, N.Y. 14624

Side 1

CIPHER HILL ASSOCIATES

presents

DEAN ROBINSON
at the Theatre Pipe Organ



STEREO
USR 5390

1. Desert Song — Romberg (2:47)
2. Solitude — Duke Ellington (4:08)
3. Music Maestro Please — A. Wrubel (3:38)
4. Call Me — Tony Hatch (2:06)
5. It Was So Beautiful — H. Barris (3:25)
6. Lover — R. Rodgers (4:20)

All compositions ASCAP or BMI

Side 2

CIPHER HILL ASSOCIATES

presents

DEAN ROBINSON
at the Theatre Pipe Organ

STEREO
USR 5390

manufactured by
PCI
recording
services
Rochester, N.Y. 14609

1. Serenade in Blue — H. Warren (4:30)
2. Doll Dance — Nacio Herb Brown (3:54)
3. Talk of the Town — Livingston (4:22)
4. No Other Love — R. Rodgers (2:[illegible])
5. She's Funny That Way — N. Moret (3:35)
6. Hey, Look Me Over—Cy Coleman (3:50)

All compositions ASCAP or BMI

The Day Of

"RECKONING"

SIDE 1
GR001

STEREO
33⅓

1. **The Day of Reckoning** 4:32
2. **One Day I Was Walking** 3:34
3. **No Cross, No Crown** 4:07
4. **Feast Going On** 4:58
5. **The Lord's Prayer** 3:34

Made In Canada

The Day Of

"RECKONING"

SIDE 2
GR001

STEREO
33⅓

1. **God's Amazing Grace** 4:08
2. **Satan Don't Love You** 4:36
3. **Somewhere Around God's Throne** 6:00
4. **No Not One** 3:13

Made In Canada



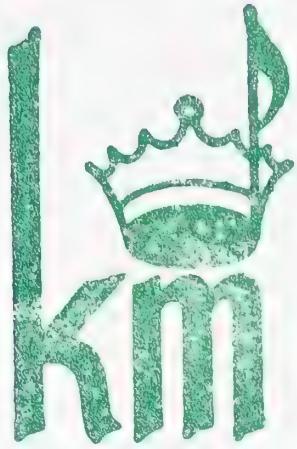
"FAR MORE PRECIOUS THAN THE GREATEST TREASURE"

THE KING'S MINSTRELS

STEREO
33 1/3 RPM

SIDE 1
cm 1495 A

1. 2nd CORINTHIANS 3:26
2. EZEKIAL: 36 2:33
3. HYMN OF A GRATEFUL HEART Psalm 138 2:33
4. ALWAYS SEEK 2:48
5. MY SOUL PROCLAIMS 4:47
6. COME FORTH, MY PEOPLE 2:28



"FAR MORE PRECIOUS THAN THE GREATEST TREASURE"

THE KING'S MINSTRELS

STEREO
33 1/3 RPM

SIDE 2
cm 1495 B

1. FAR MORE PRECIOUS Proverbs: 31 3:33
2. IF TODAY YOU HEAR HIS VOICE 2:34
3. YAHWEH, COME TO ME 3:08
4. ALL THE MOUNTAINS 3:00
5. WE THANK YOU, FATHER 3:50
6. A MINSTREL'S SONG 2:02

CONDOR

M.R.

LOS BRAVOS DE LA ROCKOLA

Tito Cortés—Lucho Barrios—Cecilio Alva—Miguel Vélez

℗ 1982 Cóndor

ESTEREO

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MURILLO CIA.LTDA.
—GUAYAQUIL—

FABRICADO POR Ilesa GUAYAQUIL ECUADOR

350-0045-A

(G.2.)(*)

S-7939-AMG-12

1. CELOS SIN MOTIVO (*) - Bolero (Israel Santiago)
Tito Cortés
2. EL FINAL - Bolero (Hugo Almanza Durán)
Cecilio Alva - Arr. y dir.: Manzanita y su Conj.
3. COPAS LLENAS (*) - Valse (Gilberto Plascencia)
Lucho Barrios
4. EL REO - Bolero (Wilfredo Reyes Pereda)
Miguel Vélez
5. BESOS CALLEJEROS(*)-Bolero(Humberto A.Jiménez)
Tito Cortés
6. AMOR TRAIDOR (*) - Bolero
(Julio Carhuajulca) *Cecilio Alva*

Acomp.: Naldo Campos y su Conj.

c f c

CONDOR



M.R.

LOS BRAVOS DE LA ROCKOLA

Tito Cortés—Lucho Barrios—Cecilio Alva—Miguel Vélez

℗ 1982 Cóndor

ESTEREO

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FABRICADO POR Ilesa GUAYAQUIL ECUADOR

350-0045-B

)G.2.)(*)

S-7940-AMG-12

1. CIELO DE LUTO (*) - Valse (Edwin Montoya)
Lucho Barrios
2. ANTES DE CERRAR EL BAR - Bolero (Oscar Aparicio)
Miguel Vélez
3. SIN COMPROMISO (*) - Bolero (Pablo Lango)
Tito Cortés
4. MIGAJAS - Bolero (Agustín Bohórquez)
Cecilio Alva-Acomp. Abilio Bermúdez y su Conj.
5. INGRATA - Valse (Luis Abelardo NÛñez)
Lucho Barrios
6. ME CORTARE LAS VENAS (*) - Bolero
(Félix Zevallos Robles) *Miguel Vélez)*
Acomp. Naldo Campos y su Conj.

c f c

BABIECA



RECORDS

STEREO
BLP 81985

SIDE 1
Produced by
V. "EL CID"

"EL CID" Fantástico y Romántico

1. Cuando Calienta El Sol 2:59
2. I Who Have Nothing 2:57
3. Verde 4:41
4. Y Viva España and International Medley 12:05

Babieca Records
PO Box 116
Narberth, PA 19072
U.S.A.

BABIECA



RECORDS

STEREO
BLP 81985

SIDE 2
Produced by
V. "EL CID"

"EL CID" Fantástico y Romántico

1. Ven Ven Ven 3:00
2. Historia de un Amor 3:22
3. Adoro 3:51
4. Ten Guitars 2:41
5. Taka Takata 2:17

Babieca Records
PO Box 116
Narberth, PA 19072
U.S.A

Silver Crest
CUSTOM

HUNTINGTON STATION N.Y. 11746

Piano Works
Of
CLARK EASTHAM
JUDITH EDBERG
Pianist

SIDE ONE

STEREO

TAF-112982-A

Prelude No. 1 (1944) 4:15
Prelude No. 2 (1944) 3:38
Sonatina For Piano (1948)
Allegretto Non Tanto-3:45
Largo-2:11
Allegro-3:11
Evocation (1981) 4:09

℗ 1982 Clark Eastham

Silver Crest

CUSTOM

HUNTINGTON STATION NY 11746

Piano Works
Of
CLARK EASTHAM
JUDITH EDBERG
Pianist

SIDE TWO

STEREO

TAF-112982-B

Folk Suite For Piano (1945)
The Riddle Song-2:59
Pantomime (1981) 3:45
Praeludium And Toccata (1951) 9:52

℗ 1982 Clark Eastham


CHESS RECORDS
VARIOUS ARTISTS
"CHICAGO BLUES ANTHOLOGY"
1. TOUCH TIMES (3:00)
John Brim (John Brim)
2. ANNA LEE (3:12)
Robert Nighthawk (Robert McCullum)
3. SO GLAD I FOUND YOU (2:24)
Johnny Shines (Johnny Shines)
CH2-92520
VID-360-A
Side 1
℗ 1984 MCA
RECORDS, INC.
4. HAVING FUN (2:18)
Memphis Slim (Peter Chatman)
5. GOIN' AWAY BABY (2:41)
Jimmy Rogers (James A. Lane)
6. I DON'T KNOW (3:06)
Willie Mabon (Willie Mabon)
Roosevelt Music BMI
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PUBLISHED BY ARC
MUSIC CORP (BMI) UNLESS
OTHERWISE INDICATED
MCA RECORDS, INC.
MFD BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608


CHESS RECORDS
VARIOUS ARTISTS
"CHICAGO BLUES ANTHOLOGY"
CH2-92520
VID-360-B
Side 2
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MCA RECORDS, INC.


CHESS RECORDS
VARIOUS ARTISTS
"CHICAGO BLUES ANTHOLOGY"
1. I SEE MY BABY (3:05)
Elmore James (Elmore James)
2. KOREA BLUES (2:45)
J. B. Lenoir (J. B. Lenoir)
3. YOU CAN'T LIVE LONG (2:50)
Floyd Jones (Floyd Jones)
CH2-92522
VID-360-C
Side 3
© 1984 MCA RECORDS, INC.
4. I CAN'T STOP (2:15)
Otis Rush (Willie Dixon)
5. THIRD DEGREE (3:05)
Eddie Boyd (Eddie Boyd)
6. TEN YEARS AGO (2:35)
Buddy Guy (Buddy Guy)
ALL COMPOSITIONS ARE PUBLISHED BY ARC MUSIC CORP (BMI) UNLESS OTHERWISE INDICATED
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MCA RECORDS, INC

CHESS RECORDS

VARIOUS ARTISTS
"CHICAGO BLUES ANTHOLOGY"

1. BE CAREFUL (2:40)
John Brim (John Brim)
2. JACKSON TOWN GAL (2:48)
Robert Nighthawk (Robert McCollum)
3. THE WORLD'S IN A TANGLE (3:50)
Jimmy Rogers (James A. Lane)

CH2-92520
VID-360-D

Side 4

℗ 1984 MCA RECORDS, INC.

4. YOU KNOW MY LOVE (2:40)
Otis Rush (Willie Dixon)
5. MY TIME AFTER A WHILE (2:57)
Buddy Guy (Guddens & Baper)
Merry Making Music (BMI)
6. CHICAGO BOUND (2:40)
Jimmy Rogers (James A. Lane)
ALL COMPOSITIONS ARE PUBLISHED BY ARC MUSIC CORP (BMI) UNLESS OTHERWISE INDICATED

MCA RECORDS, INC.

MFD BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608

ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN · KEIN VERLEIH! KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!

RBM
Records

LC 2888

GEMA



ST 33

RBM 3009
Seite A

Nikolai Rimsky-Korssakoff
Konzert-Fantasie
für Violine und Orchester op. 33

Henri Wieniawski
Legende g-moll op. 17

Franc Mueller, Violine
Rheinische Philharmonie
Dirigent: Pierre Stoll


KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG! · ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH!
RBM
Records
LC 2888
GEMA
ST 33
RBM 3009
Seite B
Henri Wieniawski
Konzert für Violine und Orchester
Nr. 2 d-moll op. 22
Allegro moderato attaca
Romance · Andante non troppo · attaca
Allegro con fuoco
Allegro moderato (á la Zingara)
Franc Mueller, Violine
Rheinische Philharmonie
Dirigent:
Walter Crabeels

Music Guild

abc RECORDS ®

A DIVISION OF WESTMINSTER RECORDING CO., INC.

SCHUMANN

MS-817
STEREO

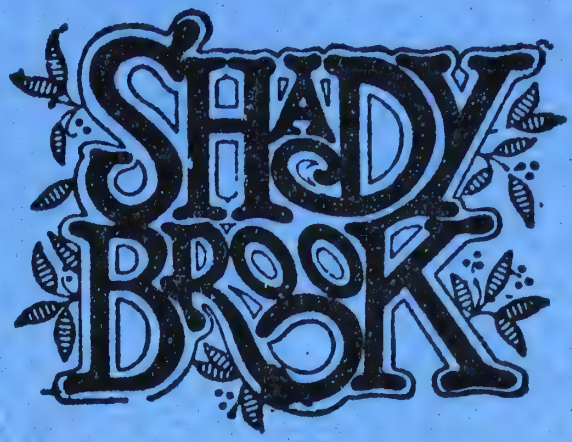
MS-817-A
W-17040-A
Side 1

CONCERTO FOR PIANO AND ORCHESTRA in A Minor, Op. 54

1st Movement: **ALLEGRO AFFETUOSO** (15:14)
2nd and 3rd Movements: **INTERMEZZO– ALLEGRO VIVACE** (16:00)

FOU TS'ONG, piano
London Symphony Orchestra
conducted by
PETER MAAG


Music Guild
abc
RECORDS
A DIVISION OF WESTMINSTER RECORDING CO., INC.
CHOPIN
MS-817
STEREO
MS-817-B
W-17040-B
Side 2
CONCERTO FOR PIANO AND ORCHESTRA NO. 2
in F Minor, Op. 21
1st Movement: MAESTOSO (13:58)
2nd Movement: LARGHETTO (9:43)
3rd Movement: ALLEGRO VIVACE (8:46)
FOU TS'ONG, piano
London Symphony Orchestra
conducted by
PETER MAAG



NIARA
DOUGLAS LUCAS

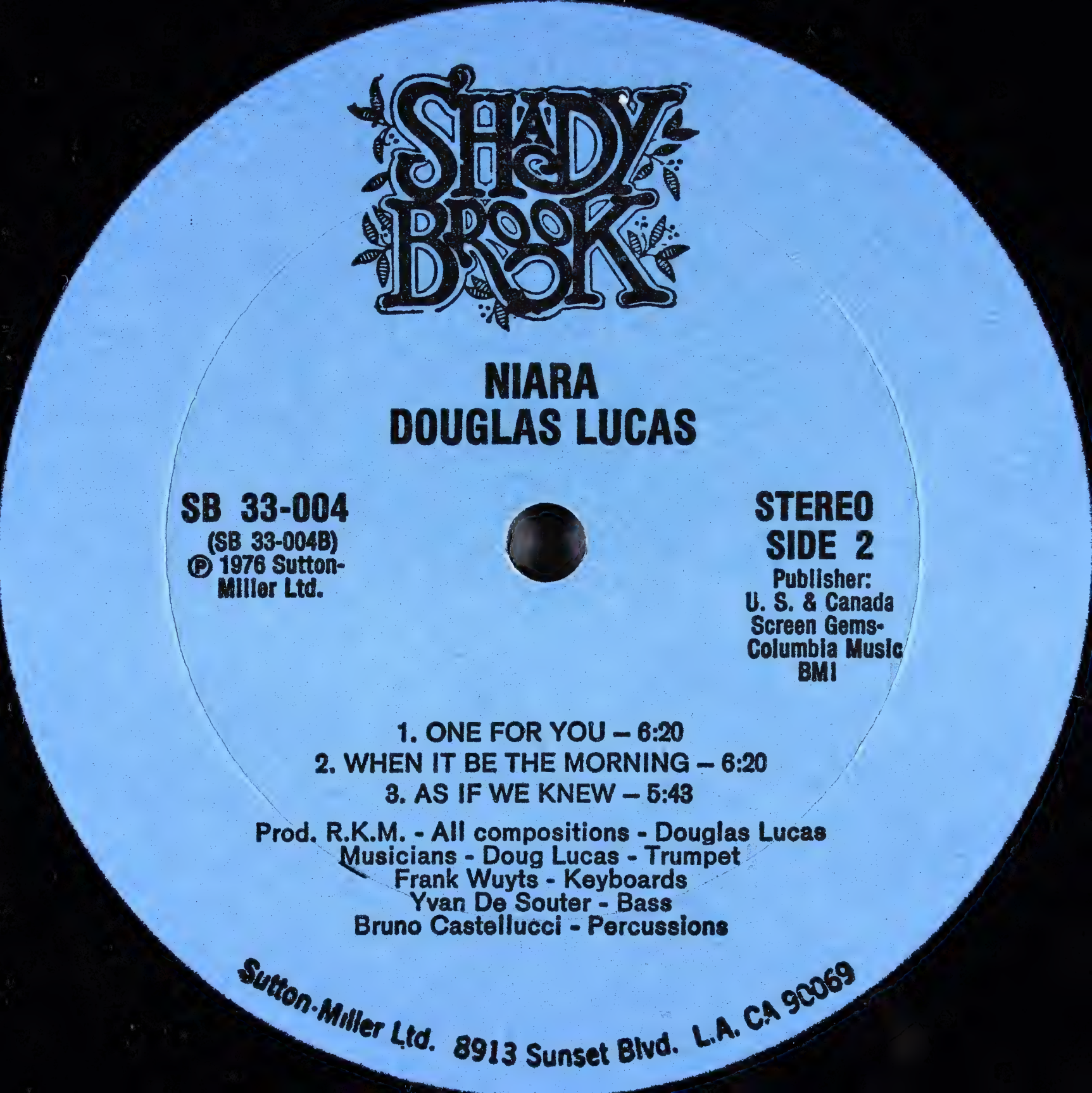
SB 33-004
(SB 33-004A)
℗ 1976 Sutton-
Miller Ltd.

STEREO
SIDE 1
Publisher:
U. S. & Canada
Screen Gems-
Columbia Music
BMI

1. NIARA – 4:23
2. HOME WON'T KNOW ME – 4:38
3. KINSHASA CHANT – 7:43

Prod. R.K.M. - All compositions - Douglas Lucas
Musicians - Doug Lucas - Trumpet
Frank Wuyts - Keyboards
Yvan De Souter - Bass
Bruno Castellucci - Percussions

Sutton-Miller Ltd. 8913 Sunset Blvd. L.A. CA 90069


SHADY BROOK
NIARA
DOUGLAS LUCAS
SB 33-004
(SB 33-004B)
℗ 1976 Sutton-Miller Ltd.
STEREO
SIDE 2
Publisher:
U. S. & Canada
Screen Gems-Columbia Music
BMI
1. ONE FOR YOU – 6:20
2. WHEN IT BE THE MORNING – 6:20
3. AS IF WE KNEW – 5:43
Prod. R.K.M. - All compositions - Douglas Lucas
Musicians - Doug Lucas - Trumpet
Frank Wuyts - Keyboards
Yvan De Souter - Bass
Bruno Castellucci - Percussions
Sutton-Miller Ltd. 8913 Sunset Blvd. L.A. CA 90069



DIVISION OF DANCE RECORDS. INC.

DANCE CARAVAN

HLPS 4371
DC82 S (STR)

33⅓ R.P.M.
Side 1

1. YOU MAKE MY DREAMS COME TRUE (D. Hall, J. Oates, S. Allen / Hot Cha Music & Fust Buzza Music (BMI) 2:54
2. T FOR TEXAS (Jimmie Rodgers / Peer International Corp) 2:47
3. HUMORESQUE (Dvorak PD) 1:48
4. AGGIE'S SONG DANCE 2:03
5. RUSSIAN SAILOR DANCE (PD) 2:54

℗ 1982 HOCTOR RECORDS
A Division of
Dance Records Inc. 1982

HOCTOR Records
DIVISION OF DANCE RECORDS, INC.

DANCE CARAVAN

HLPS 4371
DC82 S (STR)



33⅓ R.P.M.
Side 2

1. PAC MAN FEVER (J. Buckner / G. Garcia - CBS) 2:02
2. WE GOT THE BEAT (C. Caffey / Daddio - Oh Music) 2:30
3. HOOKED ON CAN CAN (PD) 3:09
4. ARKANSAS TRAVELLER (PD) 1:35
5. SATIN DOLL (Duke Ellington / Noza - F. Arndt) 1:38

℗ 1982 HOCTOR RECORDS
A Division of
Dance Records Inc. 1982


Statler
Records
MY FRIENDS SHOULD SEE ME NOW
By
Lynda Gache
SLP 1312
UCN
Side A
33 1/3 RPM
1. They're Playing Our Song
2. One of Those Songs
3. Get Happy
4. Robert E. Lee
5. Go For It


Statler
Records
MY FRIENDS SHOULD SEE ME NOW
By
Lynda Gache
SLP 1312
UCN
Side B
33 1/3 RPM
1. If My Friends Could See Me Now
2. Another Cha Cha
3. I Can Do That
4. Everybody's Got The Right to be Wrong
5. Go To Hell


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
DANCE CARAVAN "STRIPES"
HLPS 4256
Side 1
33⅓ RPM
1. Rock a Bye My Baby - 2:13
2. Bye Bye Blues (Hamm, Bennett) - 2:34
3. Irish Medley - 2:02
4. Best Disco in Town (Gambler, Huff) - 2:34
5. Black Belt Jones (D. Coffey) - 1:19

HECTOR Records
DIVISION OF DANCE RECORDS, INC.

DANCE CARAVAN "STRIPES"

HLPS 4256
Side 2

33⅓ RPM

6. The Waltzing Cat (leRoy Anderson) - 2:51
7. Tra La La La (Gordon-Warren) - 2:30
8. Smile & Whistle Medley - 2:38
9. Theme from Swat (B. DeVorzan) - 2:37
10. The Sailors - 2:54



HOCTOR Records

DIVISION OF DANCE RECORDS, INC.

DANCE CARAVAN

HLPS 4393
(DC83-T1) STP

Side 1
33⅓ R.P.M.

1. **KNEE DEEP** (F. Washington, H. Hancock, M. Ragin, J. Levy, B. Maupin / Hancock Music & W. H. Watson Music BMI) 3:16
2. **DOWN SOUTH** (W. H. Myddleton) 1:18
3. **DANCIN' MAN** (Mercer & Warren / 4 Jays Music) 2:24
4. **LOVER** (L. Hart, R. Rodgers, Famous Music) 1:48
5. **GIVE MY REGARDS TO BROADWAY** (George M. Cohan) Vocal 1:14
6. **GIVE MY REGARDS TO BROADWAY** (George M. Cohan) Instrumental 1:14

℗ 1983 HOCTOR RECORDS
A Division of
Dance Records Inc. 1983
PROMOTIONAL COPY
NOT FOR SALE



DANCE CARAVAN

HLPS 4393
(DC83-T1) STP

Side 2
33⅓ R.P.M.

1. **CRAZY RHYTHM** (I. Ceaser, J. Meyer, R. Kahn) 1:40
2. **BALLIN' THE JACK** (C. Smith) 1:58
3. **EVERY STREET'S A BOULEVARD** (B. Hilliard, J. Styne / Chappell Music ASCAP) 2:31
4. **ATLANTIC CITY** (Randy Newman / Screen Gems EMI / Wide Music) 2:03
5. **THEME FROM A STAR IS BORN** (Paul Williams / W. B. Music Corp. ASCAP) 2:59

℗ 1983 HOCTOR RECORDS
A Division of
Dance Records Inc. 1983

PROMOTIONAL COPY
NOT FOR SALE


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
"DAWN DOES IT AGAIN"
Directed by Dawn Crafton
HLPS 4399
Side 1
33⅓ R.P.M.
1. ABA DABA HONEYMOON (1:53)
2. TOP BANANA (J. Mercer / Commander Pub. / W. B. Music Corp. ASCAP) 1:35
3. I WANNA' BE LOVED BY YOU (Bert Kalmar, Herbert Stothart, Harry Ruby / Harms Music Inc.) 1:36
4. I'M A LITTLE PIGLET (Angela Ghelarducci / Angela Records ASCAP) 1:41
5. BE MY LITTLE BABY BUMBLEBEE (S. Murphy, H. Marshall / Remmick Music ASCAP) 2:14
6. CAROLINA IN THE MORNING (W. Donaldson, G. Kahn / Donaldson Music & G. Keyes Music ASCAP) 2:31
7. JAZZ BABY (Blanche Merrill, M. K. Gerome / Mills Music Inc. ASCAP) 2:43
8. BABY JUNE & HER NEWS BOYS (Julie Styne, S. Sondheim / Chappell Music ASCAP) 1:36
9. RAG TIME COWBOY JOE (D. Dial P.D.) 1:05
10. FASHIONS ON PARADE
(James Sinclair / Studio Music)



"DAWN DOES IT AGAIN"

Directed by Dawn Crafton

HLPS 4399
Side 2

33⅓ R.P.M.

1. **FIREBALL MALL** (Fred Rose / Milene Music Inc.)
2. **THAT'S A PLENTY** (P.D.) 3:05
3. **SING, SING, SING** (Louis Prima) 2:44
4. **ALEXANDER'S RAG TIME BAND** (P.D.) 1:47
5. **BIG BAND MEDLEY / PENNSYLVANIA SIX 5000 & IN THE MOOD** (Garland & Razaf / Lewis Music ASCAP) 1:47
6. **DANCE TEN, LOOK THREE** (E. Kleban BMI / Marvin Hamlisch / American Compass Music & Wren Music 1:58
7. **MY WIFE THE DANCER** (Mascari / Weinzass BMI 2:35
8. **BABY FACE** (Benny Davis / H. Akst / Warner Bros.) 2:42

℗ 1983 HOCTOR RECORDS INC.
A Division of
Dance Records Inc. 1983

MALACO

RECORDS

The Victorious Gospel Jubilees

4361A

STEREO
SIDE ONE

1. You Gotta Have It	3:16
2. Prayer Changes Things	2:20
3. Child of God	4:09
4. Jesus Never Left Me Alone	3:54
5. I Know The Lord Will Make A Way	2:18

A DIVISION OF MALACO, INC.

JACKSON, MISS. U.S.A.

MALACO

RECORDS

The Victorious Gospel Jubilees

4361B

STEREO
SIDE TWO

1. At the Close of the Day	4:48
2. I'll Fly Away	3:04
3. Oh Lord Have Mercy	1:48
4. I'm Gonna Serve the Lord	2:45
5. Heavy Load	2:57

A DIVISION OF MALACO, INC.

JACKSON, MISS. U.S.A.

AMERICAN TOP 40

1A



AMERICAN
TOP 40
PROGRAM NO.
721-3

CHART DATE:
1/15/72

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AMERICAN TOP 40

2B



AMERICAN
TOP 40
PROGRAM NO.
721-3

CHART DATE:
1/15/72

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AMERICAN TOP 40

1B

AMERICAN TOP 40
PROGRAM NO.
721-3

CHART DATE:
1/15/72

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AMERICAN TOP 40

3A



AMERICAN
TOP 40
PROGRAM NO.
721-3

CHART DATE:
1/15/72

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STEREO 45 R.P.M.

90341
$ 5.00

IT'S NEW

IT'S "COUNTERFEIT LOVE"



IT'S NEW

Al Morgan's Latest Hit

STEREO 45 R.P.M.



FAS 9 ONLY
Change Method

THE INSIDE TRACK



SAVE — FOR
CONTINUED USE
1975 - 1976

TICKET

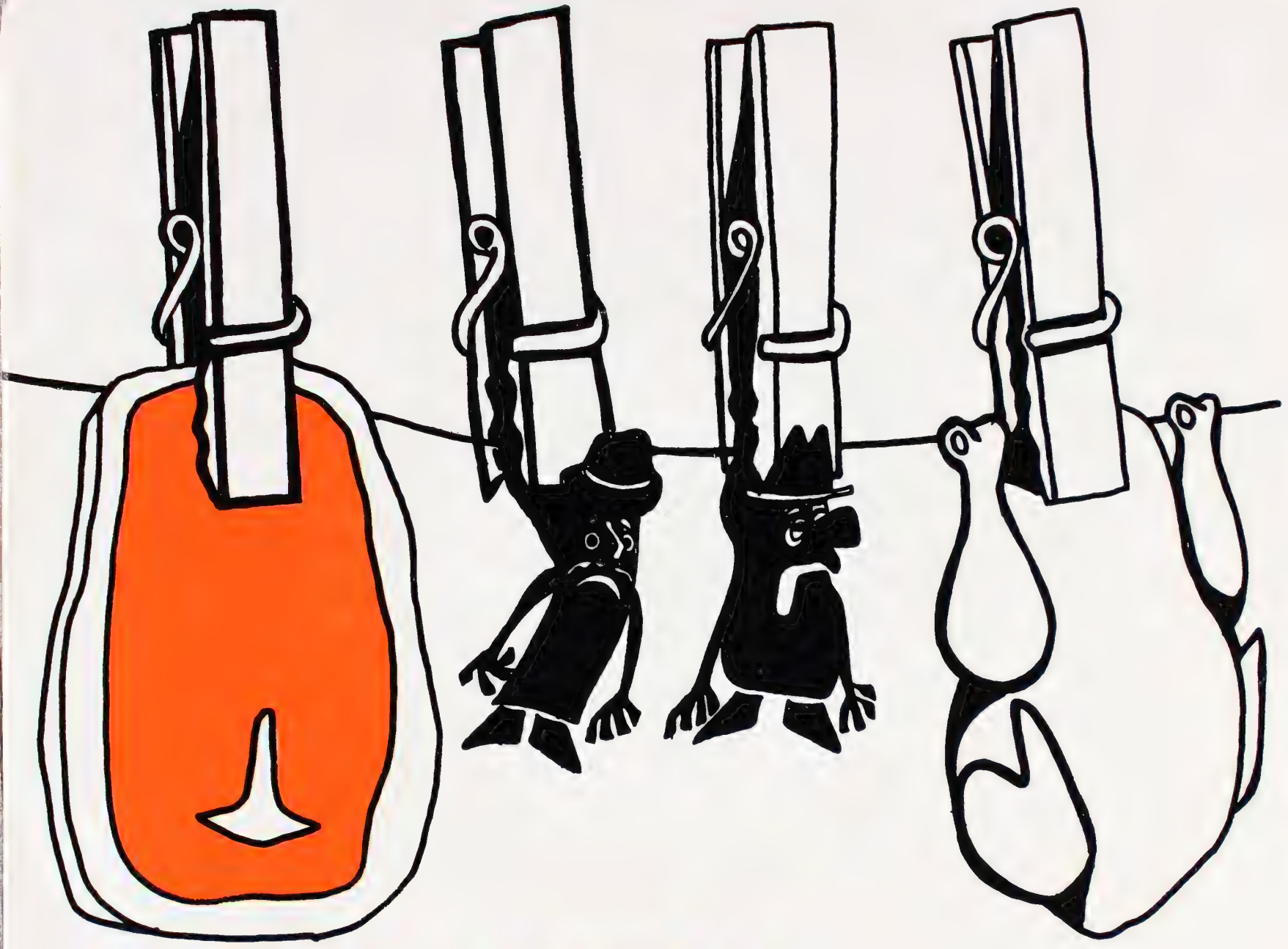
GOOD FOR SIX TRIPS TO A REWARDING CAREER

TRACK 1

THE INSIDE TRACK IS A PUBLIC SERVICE CAREER INFORMATION PROGRAM FOR YOUTH, SPONSORED BY WAYOUT. EACH DISC FEATURES SIX PEOPLE TALKING ABOUT THEIR OCCUPATIONS.

Roselyn the teacher
Auggie the repairman
Ed the chaplain
Jean the legal secretary
Al the nurse
Dede the telephone operator

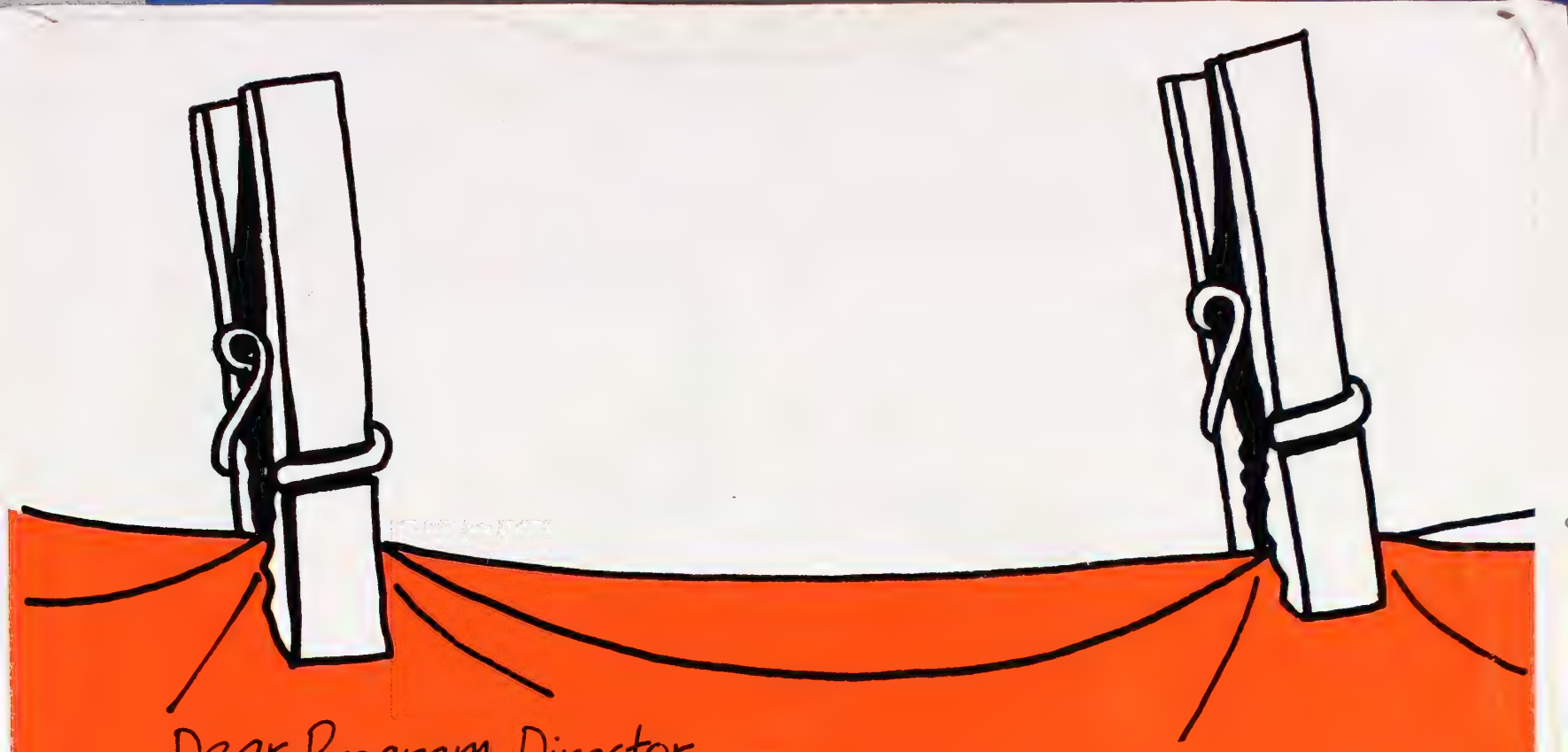
WAYOUT Box 2829, Hollywood, California 90028
Box 3800, Vancouver, B.C. V6B 3Z3 Canada



CLEANSPOTS

by Sal and Arnie and their foodcare friends and enemies

aphis



Dear Program Director,

Thanks for the reply cards you've been sending in from past foodcare discs. You've asked for more short spots, and we've listened. So here are 2-10's, 4-30's, and 2-60's in English and one-60 en Español. These spots, we feel, will be useful and enjoyable to your listeners. George and Ethel are back and our bacteria Sal and Arnie, for whom cleanliness is next to disaster. With your help.

ANIMAL AND PLANT
HEALTH INSPECTION SERVICE
U.S. DEPARTMENT OF AGRICULTURE
WASHINGTON, D.C. 20250

SMILE II

A human concern project:

LIFE & SOCIETY





AWARE III

A human concern project:

AWARE III is the third in a continuing series of 30 and 60 second radio spots. SIDE A deals with the human side of four problems in our society; aging, overpopulation, war, and obscenity. SIDE B explores the search for fulfillment in life: affluence, sex, etc. AWARE III is sponsored by the Seventh-day Adventist Church, and is produced at the studios of The Voice of Prophecy. Correspondence should be directed to:

THE AWARE PROJECT
Box 1511
Glendale, CA 91209

or

THE AWARE PROJECT
Box 3800
Vancouver V6B 3Z3
Canada

SIDE A
WHAT ABOUT LIFE?

Band 1 The Body Shop	:60
Band 2 Furniture Sale	:60
Band 3 Don't Bug Me Now	:60
Band 4 Kill Yourself Gently	:60
Band 5 The Body Shop	:30
Band 6 Furniture Sale	:30

SIDE B
WHAT ABOUT SOCIETY?

Band 1 Don't Get Old	:60
Band 2 Public Sex	:60
Band 3 Excuse Me, Colonel	:60
Band 4 Not Enough Food	:60
Band 5 Public Sex	:30
Band 6 Not Enough Food	:30

AWARE III AWARE III AWARE

AWARE!

A human concern project:

violence



&

human rights



AWARE II

A human concern project:

AWARE II is the second in a continuing series of radio spots suggesting trust, courtesy, and respect as ways of dealing with a variety of social problems. The two problems dealt with on this disc: violence and human rights. AWARE II is sponsored by the Seventh-day Adventist Church, and is produced at the studios of The Voice of Prophecy.

Correspondence should be directed to:

THE AWARE PROJECT
Box 3800
Vancouver 3, B. C.
Canada

or

THE AWARE PROJECT
Box 1511
Glendale, CA 91209

WHAT ABOUT VIOLENCE?

Band 1 I Don't Want to Grow Up	:60
Band 2 A Serious Look	:60
Band 3 The Ugliest of Tragedies	:60
Band 4 Violence Is Fun	:60
Band 5 Horror Is In	:30
Band 6 A Serious Look	:30

WHAT ABOUT HUMAN RIGHTS?

Band 1 Dog Eat Dog	:60
Band 2 I Need a Loan	:60
Band 3 Black and Female	:60
Band 4 Pursuit of Happiness	:60
Band 5 Dog Eat Dog	:30
Band 6 I Need a Loan	:30

AWARE II AWARE II

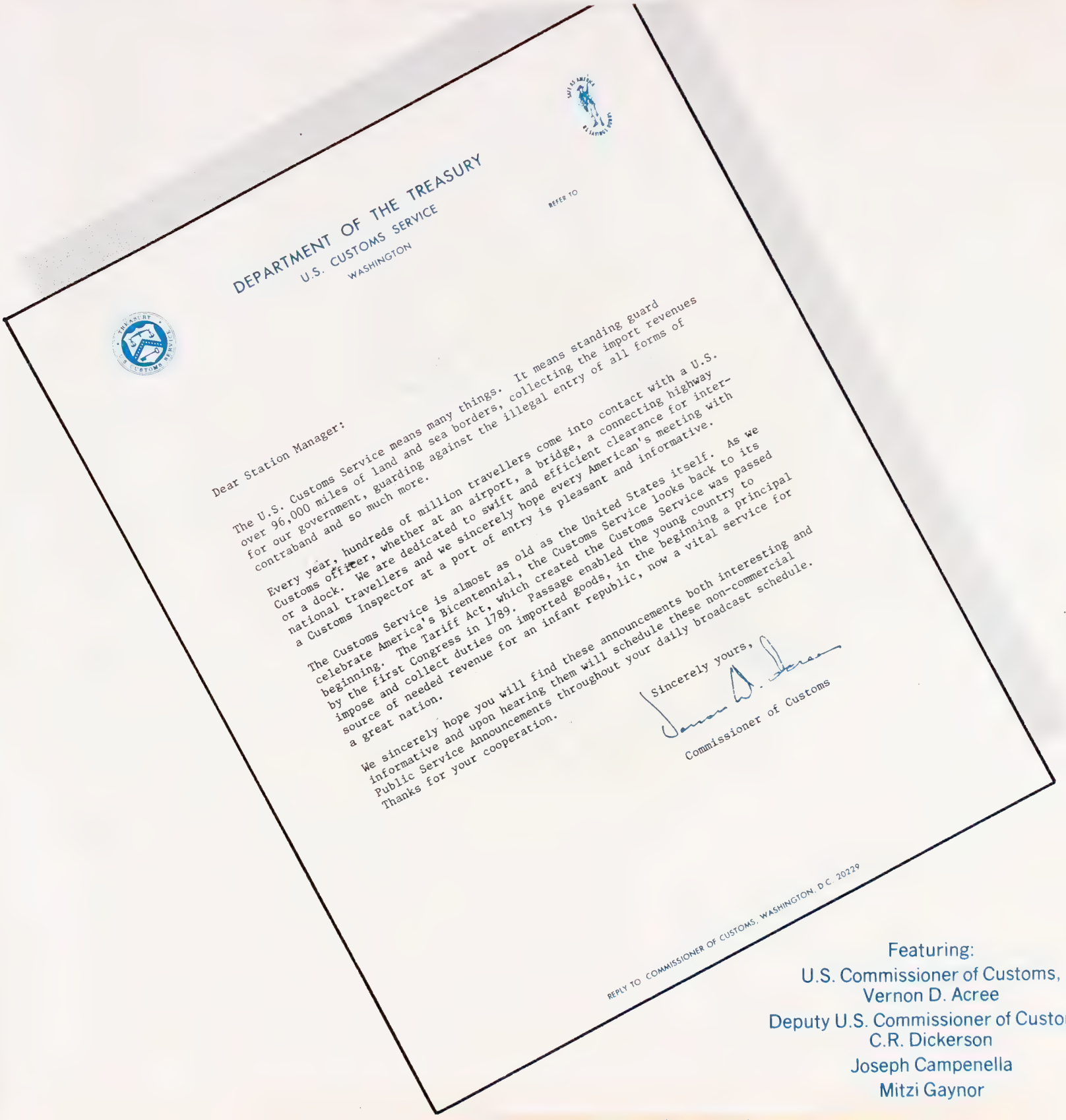


KNOW BEFORE YOU GO

U.S. Customs Service

U.S. Department of the Treasury

Public Service Announcements



DEPARTMENT OF THE TREASURY
U.S. CUSTOMS SERVICE
WASHINGTON

REFER TO

Dear Station Manager:

The U.S. Customs Service means many things. It means standing guard over 96,000 miles of land and sea borders, collecting the import revenues for our government, guarding against the illegal entry of all forms of contraband and so much more.

Every year, hundreds of million travellers come into contact with a U.S. Customs officer, whether at an airport, a bridge, a connecting highway or a dock. We are dedicated to swift and efficient clearance for international travellers and we sincerely hope every American's meeting with a Customs Inspector at a port of entry is pleasant and informative.

The Customs Service is almost as old as the United States itself. As we celebrate America's Bicentennial, the Customs Service looks back to its beginning. The Tariff Act, which created the Customs Service was passed by the first Congress in 1789. Passage enabled the young country to impose and collect duties on imported goods, in the beginning a principal source of needed revenue for an infant republic, now a vital service for a great nation.

We sincerely hope you will find these announcements both interesting and informative and upon hearing them will schedule these non-commercial Public Service Announcements throughout your daily broadcast schedule. Thanks for your cooperation.

Sincerely yours,

Commissioner of Customs

REPLY TO COMMISSIONER OF CUSTOMS, WASHINGTON, D.C. 20229

Featuring:
U.S. Commissioner of Customs,
Vernon D. Acree
Deputy U.S. Commissioner of Customs,
C.R. Dickerson
Joseph Campenella
Mitzi Gaynor

TRAVELERS TIPS FROM

Animal and Plant Health Inspection Service
United States Department of Agriculture



Dear Broadcaster:

We're delighted with the response to our FREE booklet, TRAVELERS' TIPS. So, we're continuing to offer it, and we thank you for your airplay.

Not only are many of your listeners traveling abroad, but many of them have friends abroad who will be visiting us for the Bicentennial. TRAVELERS' TIPS tells how to avoid hassles when coming across our borders.

This disc contains two 60-second, seven 30-second, and one 10-second spot, and they all tell your listeners how to get this free booklet. We feel they're informative, and in some cases, amusing.

The enclosed post card is for your use in furnishing us with comments. Thanks for your continuing help.

Animal & Plant Health Inspection Service
U. S. Department of Agriculture
Washington, D. C. 20250

THE CANCER NOBODY TALKS ABOUT · THE CANCER NOBODY TALKS ABOUT · THE CANCER NOBODY TALKS ABOUT · THE CANCER NOBODY TALKS ABOUT · THE CANCER NOBODY TALKS ABOUT · THE CANCER NOBODY TALKS ABOUT · THE CANCER NOBODY TALKS ABOUT ·



NATIONAL INSTITUTES OF HEALTH
NATIONAL CANCER INSTITUTE

DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE
PUBLIC HEALTH SERVICE
NATIONAL INSTITUTES OF HEALTH
BETHESDA, MARYLAND 20014

Dear Program Director:

Cancer of the colon and rectum — not your everyday topic of conversation, but did you know that this year approximately 99,000 cases of cancer of the colon and rectum will be diagnosed?

Cancer of the colon and rectum claims the lives of about 48,000 Americans annually.

Would you help us make your listeners more aware of the dangers of this killer? We hope these public service spot announcements will get through to a lot of people in this country. Enough to encourage them to ask their doctor for an examination of the colon and rectum.

They will appreciate your help!

Norman E. Brown

Norman E. Brown
Deputy Director, AV
Office of Information
National Institutes of Health

MUSIC POWER 2

In Stereo

*Thirteen public service announcements in support of music education prepared with the cooperation of

Buddy Rich
Charley Pride
Jaye P. Morgan
Senator Daniel K. Inouye
Henry Mancini
Juilliard String Quartet
Maury Wills
Ambassador Sol Linowitz
Vikki Carr (In Spanish)

*Plus two "donut" spots enabling you to feature local school performing groups



Music Educators National Conference

MUSIC POWER 2

Nine 60 second spots
Six 30 second spots
In stereo

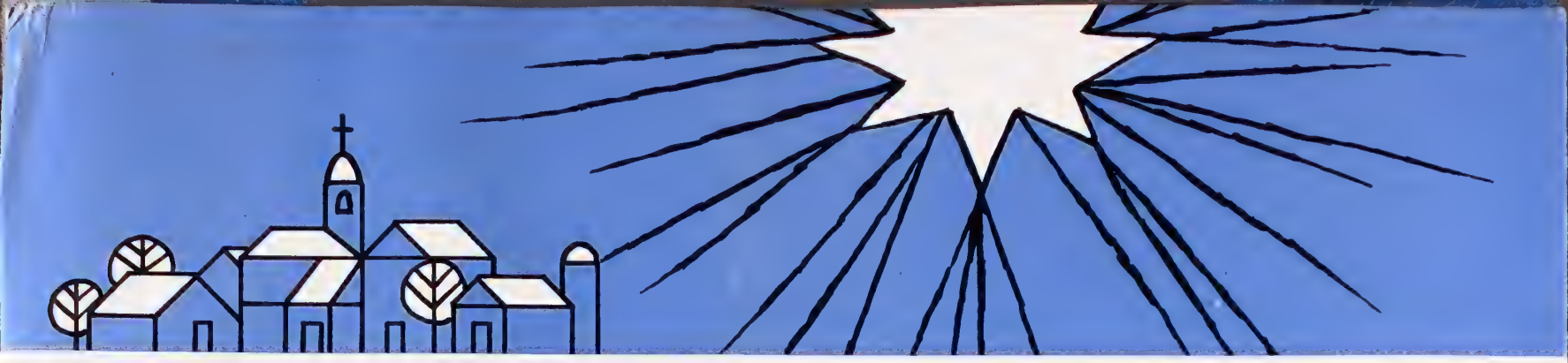
Cuts 14 and 15 (side B) are "donut" format to localize the material. These two spots enable you to tape a local school music group (see transcript). Identification of the Music Educators National Conference and the local school group to be added at the end, either by station announcer or student.

MENC is the nonprofit, membership organization that serves as leader and spokesman for music education in the United States.

Music Educators National Conference
Suite 601,
8150 Leesburg Pike,
Vienna, Virginia 22180

Producer: Pierce Atkins, Takoma Park, Maryland

QUEENS LITHO IN U.S.A.



Note: Please use side A BEFORE December 25th

Holy Childhood Association

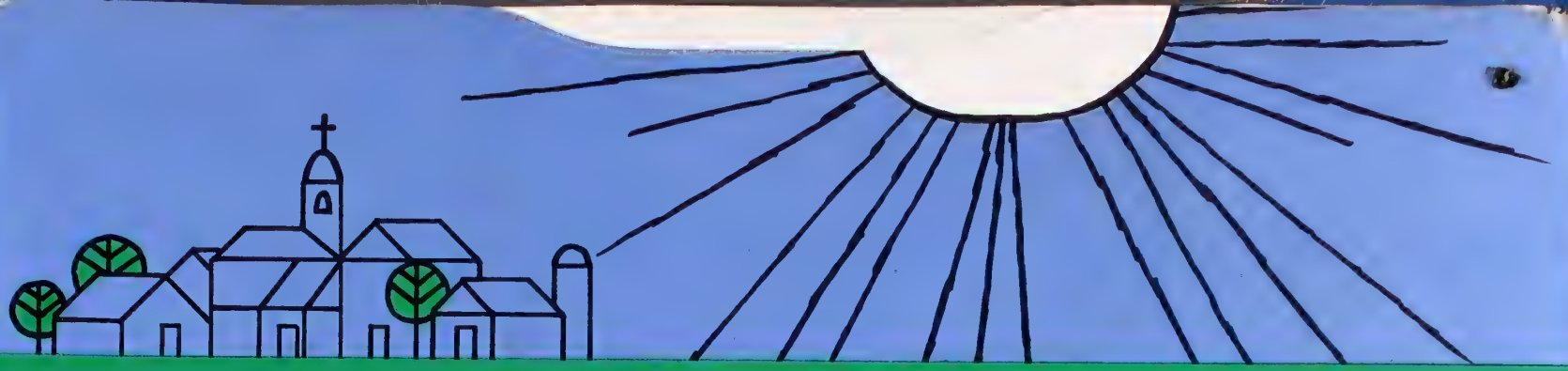
Christmas PSA's

Featuring

- HENRY FONDA
- BETTY WHITE
- RON HOWARD
- MIKE CONNORS

share your love

Holy Childhood Association • 800 Allegheny Ave., Pittsburgh, Pennsylvania 15233



Note: Please use side B AFTER December 25th

Holy Childhood Association

PSA's Featuring

- HUGH O'BRIAN
- GARY BURGHOFF
- BETTY WHITE
- MIKE CONNORS

share your love

Holy Childhood Association • 800 Allegheny Ave., Pittsburgh, Pennsylvania 15233

FACT RECORDS
P. O. Box 781
Sunset Beach, California



COMMUNISM

Narrated By John Steinbacher

COMMUNISM

(Documentation)

Communist Dialectic: Lenin, **Selected works,** Vol. IX, pp. 475-478.

Quote from Arthur Voobus: Neipp, **Win Now or Lose All.**

Quote from Dr. Tom Dooley: Dooley, Thomas, **Deliver Us From Evil,** p. 64.

History of Communist Advance: Encyclopedia Britannica, COMMUNISM.

Quote from Herbert Philbrick: Neipp, **Win Now or Lose All.**

Chinese atrocities: **House Committee on UnAmerican Activities, Special Report.** Available from United States Congress.

Additional information:

Morris, Robert, **No Wonder We are Losing,** (New York, Bookmailer, 1958).

Garrett, **The People's Pottage,** (Caldwell, Idaho: Caxton Printers Ltd. 1958).

House Committee on UnAmerican Activities Report, **"The Communist Mind,"** 85th Congress, May 29, 1957. Available from United States Congress.

Hoover, J. Edgar, **Masters of Deceit,** New York, Henry Holt, 1958.

Kubek, Anthony, **How the Far East Was Lost,** Regnery, Chicago, 1963.

Hunt, H. L., **Fabians Fight Freedom,** Dallas, Texas, 1964.

The Communist Manifesto, New Century Publishers, N.Y.

FOR LIST OF OTHER RECORD TITLES WRITE BOX 781, SUNSET BEACH, CALIF.


ENDTRODUCING.....
DJ-SHADOW
UMC
ISLAND



SIDE A: **The Number Song** (Cut Chemist Party Mix) / 5:09

SIDE B: **Endtroducing: Drums, Drops & Scratches** / 4:43

(Previously unreleased)

Produced, mixed, and engineered by DJ Shadow. Remixed by Cut Chemist at the Red October Chemical Storage Facility. All songs written by J. Davis (Mo' Wax Music Ltd, ASCAP). Photography: B+.

℗ 1997 Mowax Recordings/ACM Records Ltd.

UMC A&R: Chas Chandler / Kris Maher. Mastering: Miles Showell at Abbey Road Studios. Art Direction: Tony Lyons at Estuary English

6 02435 83879 3

UMC
00602435838793

MO WAX
ISLAND

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Universal International Music B. V. Gerrit Van Der Veenlaan 4, 3743 DN, Baarn, Netherlands. Made in France. 3583879

NO. HS 7-101

7" 33⅓ RPM MICROGROOVE

WALK WITH SAFETY

Presented in support of the policies of the

NATIONAL SAFETY COUNCIL



"THE CHILD YOU SAVE MAY BE YOUR OWN"

One of A Series of Home Safety Recordings by Educational Audio Records

A Division of

RADIO RECORDERS

7000 Santa Monica Blvd., Hollywood 38, California • HOllywood 3-3282

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Printed in U.S.A.

NO. HS 7-101

7" 33⅓ RPM MICROGROOVE

WALK WITH SAFETY

Answering thousands of parental requests for child safety education information, this refreshing NEW series of on-the-spot recordings is dedicated to the safety of little children . . . and their parents. It is especially effective for parents desiring to develop in their little ones habits of safety thinking and safe actions.

Recording was made at an actual safety demonstration through the extensive facilities and modern studios of Radio Recorders in Hollywood, Calif. by highly efficient recording engineers.

Other records in this outstanding series include: "Bicycle Safety," "Safety **in** the Home," "Safety **around** the Home," "Recreation Time Safety," and "Water Safety" . . . all produced from actual live demonstrations . . . in such an interesting and entertaining way that safety thinking becomes second nature to all who listen.

OUR THANKS for participating in this fine public service series go to CECIL ZAUN, Supervisor of Safety and Driver Instruction, LOIS CURTIS, Safety Specialist, Los Angeles Board of Education (manuscript), and ART LINKLETTER.

How Safety Minded Are You?

QUICK QUIZ

for the whole family. Have everybody (including Mother and Dad) check their answers to these questions and see how safety-wise they are.

1. You can't stop on a dime, but for the record, what was the stopping distance when walking?_____
2. What was the stopping distance when running?_____
3. Do you always WALK across the street?_____
4. Do you always cross the street at the corner or in the crosswalk?_____
5. Have you ever crossed the street on an "old green light?"_____
6. List the "blind spots" on the family car:_____
7. Do you make certain you see the driver's eyes before you walk in front of his car?_____
8. Do you check each lane of traffic before crossing it?_____
9. Do you always look to the left, to the right, behind you and in front of you before crossing the street?_____

If you answered every question correctly, you're a real safety expert. But if you missed even one question, better listen to the record again!

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Science of Mind

HOW TO USE THE POWER OF POSITIVE THINKING



ERNEST HOLMES

RECORD NUMBER

F-123

YOU ARE A WONDERFUL PERSON

ERNEST HOLMES

Author of

"SCIENCE OF MIND",
"THIS THING CALLED LIFE"
and many others

—PRESENTS—

A fifty-two week record course on HOW TO USE THE POWER OF POSITIVE THINKING.

Each recorded lesson by Mr. Holmes is a Powerful, Dynamic guide, full of creative ideas for FULLER AND RICHER LIVING.

Each recording is FIFTEEN MINUTES LONG, complete with affirmation and is recorded on long-playing, high-fidelity pure unbreakable vinylite records at 45 RPM.

—RELEASES—

Record Number	Title
F-123	YOU ARE A WONDERFUL PERSON
F-124	THE MIND THAT IS WITHIN YOU
F-125	SPIRITUAL "SHOCK ABSORBERS"
F-126	MAN AGAINST HIMSELF
F-127	THE PRAYER THAT GETS RESULTS
F-128	HOW TO IMPROVE YOUR PERSONALITY
F-129	THE POWER THAT IS WITHIN YOU
F-130	SELF RELIANCE
F-131	HOW TO HAVE SECURITY
F-132	THE POWER OF AFFIRMATIVE THINKING
F-133	PRAY AND PROSPER
F-134	GETTING THE MOST OUT OF LIFE
F-135	HOW TO GIVE A SPIRITUAL MIND TREATMENT

WHEN ORDERING, PLEASE ORDER BY RECORD NUMBER FROM YOUR DISTRIBUTOR OR FROM AUDIO BOOK CO., 4220 W. JEFFERSON BLVD., LOS ANGELES, CALIF. 90016

I'm Not Vain — Sadways



IS CHARLEE SYMONS A MALE CHAUVINIST?

another Captain Capek production!!

Celebration 2067X

IS CHARLEE SYMONS A MALE CHAUVINIST?

who knows?

he may be too busy staring at the sun, playing the horses, or just doing other things.

on the other hand he is travelling SADWAYS

● ● ● ● ● ● ● ● ● ● ● ●

I'm Not Vain

Sadways

CHOOSE YOUR OWN "A" SIDE

© Quality Records Limited 1973

MANUFACTURED IN CANADA BY QUALITY RECORDS LIMITED

ARTHUR FIEDLER CONDUCTS THE BOSTON POPS ORCHESTRA PLAYING THE THEME FROM



℗ 1974 Alphaventure Music Publishing, Inc.

BIG BLUE MARBLE™

The First Worldwide Children's Television Series, Presented As A Public Service by ITT.

The aim of "Big Blue Marble" is to encourage awareness in children of the world they live in by showing how children in other lands live, work, play and grow up.

The only restriction on the selection of subjects is against gratuitous violence. And all shows are without commercial interruption.

"Big Blue Marble" takes its name from the photograph of the earth snapped from moon orbit by Astronaut Frank Borman.

Each 26-minute show is designed to appeal particularly to children in the 8-12 group, the ages when most children are curious, outgoing and eager to learn about other children whose customs, language and dress are different.



One way this learning is stimulated is through "Dear Pen Pal," a regular feature of the show.

American children are invited to write to "Big Blue Marble" to receive by return mail the name and address of an English-speaking child in another country with whom they can correspond directly.







Research studies among thousands of children across the nation from varying backgrounds are conducted using films from the series.

The series reflects these findings, and, in addition, incorporates recommendations from leading educators. And whatever is shown on the program is depicted as it really is, with no editorial point of view expressed or implied.

The "Big Blue Marble" series is being distributed in other countries throughout the world in 1975.

The creation and production of "Big Blue Marble" is funded by International Telephone and Telegraph Corporation, 320 Park Ave., New York, N.Y. 10022.

ITT

Young Americans for Freedom.

Robert C. Heckman
Executive Director
Route 1, Box 1002
Woodland Road
Sterling, Va. 22170



DO NOT BEND

Inside . . .
A special message
from Ronald Reagan

DR NW
ATL CA 30327

BULLETIN NO. HSS 1-861
August, 1961

EDUCATIONAL AUDIO RECORDS

A Division of

RADIO RECORDERS

introduces a distinctive NEW series of Home Safety recordings

"THE CHILD YOU SAVE MAY BE YOUR OWN"

with introduction by Art Linkletter

To serve: • SCHOOLS • CHURCHES • PTA GROUPS • SERVICE CLUBS • SAFETY ENGINEERS • SAFETY-MINDED EMPLOYERS • INSURANCE COMPANIES • PROGRESSIVE UNIONS • PUBLIC-SPIRITED INDIVIDUALS • EVERYONE SEEKING A BETTER, SAFER AMERICA • ESPECIALLY EFFECTIVE FOR PARENTS IN TRAINING THEIR LITTLE ONES IN SAFETY THINKING AND SAFE ACTIONS!

Answering thousands of parental requests for child safety education information, this refreshing **NEW** series of 7" 33⅓ RPM on-the-spot recordings is dedicated to the safety of little children . . . and their parents. It presents the simple rules for safe living in such an interesting way . . . through actual demonstration and participation . . . that children enjoy making safety a habit . . . and parents learn a lot too! Effective also in training small children who have not yet learned to read.

Record No. 1 (HS 7-101), for example . . . just released . . . paints a graphic sound picture of the safe way to walk across intersections . . . why it's best not to walk towards an "old green light" . . . how to avoid the "blind spots" in an automobile driver's vision . . . how to "watch for the driver's eyes" . . . and many other brand new safety tips. Record No. 2 (HS 7-102) "Bicycle Safety" . . . to be released in October . . . helps bicycle riders become safer today so they will be better automobile drivers of tomorrow.

Other records in this superb series include: "Safety **in** the Home . . . "Safety **around** the Home" . . . "Recreation Time Safety" . . . and "Water Safety" . . . all produced from actual live demonstrations . . . in such an interesting and entertaining way that safety thinking becomes second nature to all who listen.

SPECIAL NOTE TO SAFETY-MINDED EMPLOYERS:

Better home safety education of employees cuts down home accidents, reduces absenteeism (from home accidents), and encourages safe working habits. Distribution to your employees may best be made with a letter accompanying each record . . . a personal note of transmittal delivered with payroll checks. Or distribution can be made by some other convenient method. Personalized introduction, if desired, can be inserted in the record or printed on the jacket at actual cost.

OUR THANKS

for participation in this fine public service safety series go to ART LINKLETTER for his inspiring introduction, CECIL ZAUN, Supervisor of Safety and LOIS CURTIS, Safety Specialist, Los Angeles Board of Education (manuscript).

Recording Credits: E. F. Dummel and Walter Heebner.

Recorded by RADIO RECORDERS for distribution by

Educational Audio Records, 7000 Santa Monica Blvd., Hollywood 38, Calif. • HOllywood 3-3282

Presented in support of the policies of the **NATIONAL SAFETY COUNCIL**

PRICES:

Lots of 1 to 4 to one address . . . . . $1 per record, postpaid

Lots of 5 to 50 to one address . . . . . 80c per record, postpaid

Lots of 51 to 100 to one address . . . 75c per record, postpaid

Quantity Discounts to Employers and others furnished promptly upon request.

TERMS:

Prices include Calif. Sales Tax when applicable..

Please: Cash with order . . .

No C.O.D.'s

Who are responsible for the Safety Education of small children? . . . the PARENTS, of course!

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Printed in U.S.A.

FOR YOUR CONVENIENCE IN ORDERING, PLEASE FILL IN COUPON BELOW AND MAIL TODAY

CONVENIENT ORDER BLANK

RADIO RECORDERS (Educational Audio Records Div.) 7000 Santa Monica Blvd., Hollywood 38, Calif.

Please send me _____ records, "WALKING WITH SAFETY," HS 7-701 at $_____ ea.

Please send me _____ records, "BICYCLE SAFETY," HS 7-702 at $_____ ea.

Enclosed is ☐ Check ☐ Money Order for $_____

☐ I am interested in a quantity purchase of _____ records. Please quote.

Name (Please Print)_____

Address_____

City_____ Zone_____ State_____

Signed _____ Date _____

NO. HS 7-102

7" 33⅓ RPM MICROGROOVE

Presented in support of the policies of the NATIONAL SAFETY COUNCIL

SAFETY ON A BICYCLE

With introduction by Art Linkletter



"THE CHILD YOU SAVE MAY BE YOUR OWN"

One of A Series of Home Safety Recordings by Educational Audio Records

A Division of

RADIO RECORDERS

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NO. HS 7-102

7" 33⅓ RPM MICROGROOVE

SAFETY ON A BICYCLE

With introduction by Art Linkletter

This, the second record in our Home Safety Series, is dedicated to the safety of children . . . and their parents. It explains the simple, yet important rules of bicycle safety in an interesting and entertaining way . . . through actual demonstration. It helps bicycle riders become safer today because they will be the automobile drivers of tomorrow.

Other recordings of this superb series include: "Walk with Safety" . . . "Safety *in* the Home" . . . "Safety *around* the Home" . . . "Recreation Time Safety" . . . and "Water Safety". All recordings are made at actual safety demonstrations through the extensive facilities and modern studios of Radio Recorders in Hollywood, California, by highly qualified recording engineers.

We spend many millions of dollars annually to protect our country's physical assets, but little or nothing is spent to preserve the nation's most precious possession of all . . . our children!
This series is our contribution towards this objective.
If these safety messages result in the saving of only one small life, we believe that all the efforts that went into making them are worthwhile. We hope that you do, too.

OUR THANKS for participating in this fine public service series go to CECIL ZAUN, Supervisor of Safety and Driver Instruction, LOIS CURTIS, Safety Specialist, Los Angeles Board of Education (manuscript), and ART LINKLETTER.

How's Your Safety I.Q.?

QUICK QUIZ

for the whole family. Before you play this recording, have everybody (including Mother and Dad) check their answers to these questions. Then play the recording. You may be surprised at the results!

1. What is average stopping distance when pedaling *slowly*?_____
2. What is average stopping distance when pedaling *fast*?_____
3. Are the riding rules the same for *small* bicycles as for *large*?_____
4. When did you lasf check the safe mechanical condition of your bicycle?_____
5. Are your brakes in good condition right now?_____
6. Do you walk or ride your bicycle in a crosswalk?_____
7. Do you have an up-to-date bicycle license with your correct address on file?_____
8. What is your bicycle license number?_____

If you answered every question correctly, you're a real safety expert. But if you missed even one question, better listen to the record again!

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A Division of

RADIO RECORDERS

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Scouting today's a lot more than you think.

Audience--Adults

For Use April — June 1973

R-1.73.2

Public Relations Division · Boy Scouts of America · North Brunswick, N.J. 08902

BOY SCOUTS OF AMERICA
North Brunswick • New Jersey 08902 • USA • Telephone 201 249-6000 • Telex 13-8815 • Cable: BOYSCAMER

Public Service Director:

During the past 63 years, Scouting has touched the lives of over 50 million Americans. The Boy Scouts of America continues to seek talented adults to work with youth in many meaningful programs.

The public service announcements for use April-June continue to support local volunteer recruiting efforts. We are also striving to increase public awareness of a Scouting program which has become even more relevant to American youth.

The enclosed spots are directed to your adult audiences. We need more adults to become involved in Scouting in order that more boys can have added enrichment to their boyhood years.

We appreciate your continued interest and support on behalf of young people.

Sincerely,
Public Relations Division

David W. Cooper, Director
National Advertising and Promotion

Enclosures: scripts
announcements

ek



WALLACE LABORATORIES

RECORDED MEDICAL LIBRARY

MUSETH

NEWS SERVICE SERIES No 1 • Electronics in Medicine, Telemetry Apparatus in Gastroenterology

Excerpts from Five German Operas, Seven Trios and Coda • Beloved • Vienna State Opera Orchestra

Conducted by Pierre Monteux • Excerpts from Vanguard VRS-436

45 RPM

RCA VICTOR
Red Seal Records

the Quick and the Dead

presented by the National Broadcasting Co.



Volume I
The Story of
THE ATOM BOMB
The Biography of the Atom
The Story of Hiroshima

Volume II
The Story of
THE HYDROGEN BOMB
The Hydrogen Bomb
Atomic Energy From Now On

Form 254414 Printed in U. S. A.

the

Quick

and the

Dead

The Story of the

ATOM BOMB

Volume I

•

The Story of the

HYDROGEN BOMB

Volume II

45 RPM

RCA VICTOR RECORDS

MS-3

RCA VICTOR
Red Seal Records

"HIS MASTER'S VOICE"

the story of
THE ATOM BOMB
Volume 1

the Quick and the Dead

presented by The National Broadcasting Company

featuring
BOB HOPE
WILLIAM L. LAURENCE

President Harry S. Truman
Franklin D. Roosevelt
Winston Churchill
General Dwight D. Eisenhower
General Leslie R. Groves
Admiral William S. Parsons
Captain Robert Lewis
Helen Hayes as Lise Meitner
Paul Lukas as Dr. Albert Einstein
Robert Trout

Produced by the NBC News and Special Events Department
WRITTEN AND DIRECTED BY
FRED FRIENDLY

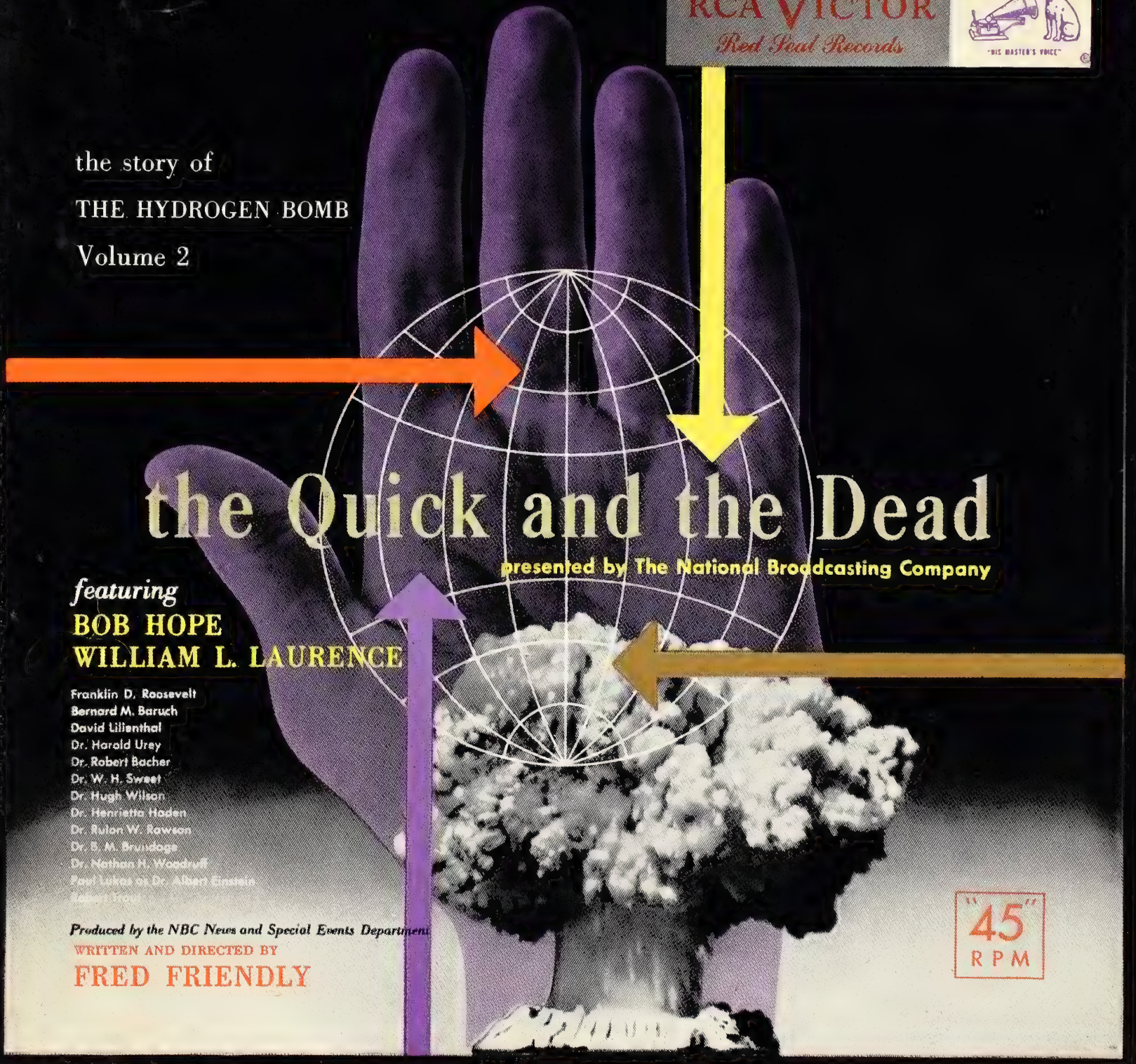


"45"
RPM

RCA VICTOR
Red Seal Records

"HIS MASTER'S VOICE"

the story of
THE HYDROGEN BOMB
Volume 2



the Quick and the Dead

presented by The National Broadcasting Company

featuring
BOB HOPE
WILLIAM L. LAURENCE

Franklin D. Roosevelt
Bernard M. Baruch
David Lilienthal
Dr. Harold Urey
Dr. Robert Bacher
Dr. W. H. Sweet
Dr. Hugh Wilson
Dr. Henrietta Haden
Dr. Rulon W. Rawson
Dr. S. M. Brundage
Dr. Nathan H. Woodruff
Paul Lukas as Dr. Albert Einstein
Robert Trout

Produced by the NBC News and Special Events Department
WRITTEN AND DIRECTED BY
FRED FRIENDLY

"45" RPM

Documentary

THE QUICK AND THE DEAD ❖ The Atom Bomb

RCA VICTOR

WDM 1507 (5)

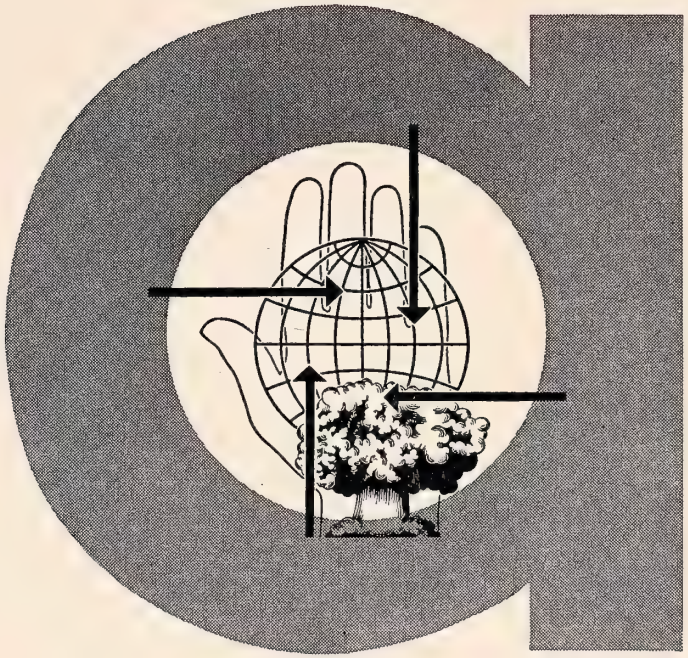
Documentary

THE QUICK AND THE DEAD ❖ The Hydrogen Bomb

RCA VICTOR

WDM 1508 (4)

the

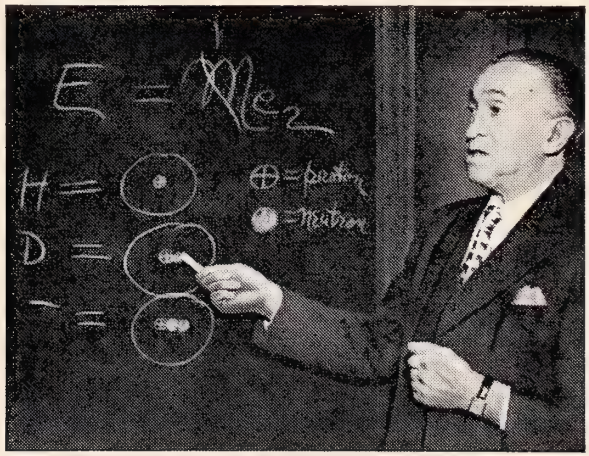


tomic

BOMB

"There is a growing tendency in some quarters to act as if atomic energy were none of the American people's business. In my opinion, this is nonsense, and dangerous nonsense. If schemers or fools or rascals or hysterical stuffed shirts take decisions about this thing out of your hands, it may then be too late to find out what it's all about."

DAVID LILIENTHAL,
former head of the Atomic Energy Commission



William L. Laurence illustrates on a blackboard the basic principle of atomic theory.

It was in response to this challenge that the National Broadcasting Company's News and Special Events Department undertook the task of translating the story of the atomic bomb into simple, understandable language that every child or adult can absorb.

William L. Laurence, New York Times science reporter, two-time Pulitzer Prize winner and the only newspaperman allowed backstage at the building of the atomic bomb, was retained as technical consultant. Five News Room staff men were assigned to the project; affiliated stations in 20 cities were called upon to assist in recording scientists, atomic workers and doctors in their areas. Fred W. Friendly was given the task of writing and producing the program, which was presented as a public service by the National Broadcasting Company in the summer of 1950.



Bob Hope, the "Everyman" of The Quick and the Dead, *goes over his script with writer-producer Fred Friendly before the broadcast.*

The response was one of the most amazing in the history of the network. From every corner of the United States thousands of letters poured in congratulating the National Broadcasting Company for its courageous decision to make available to the American taxpayer the facts about atomic energy and the atomic bomb.

With Bob Hope as "Everyman," and a host of leading Americans, among them the scientists who originally worked on nuclear fission, and directed the New Mexico atomic bomb experiments, NBC produced a dramatic series of broadcasts which captured the interest of millions of radio listeners. So heavy was the mail response that several weeks later "The Quick and the Dead" was re-broadcast in condensed form.

It is the condensed version of "The Quick and the Dead" which RCA Victor presents in two albums (Volume 1: WDM-1507; Volume 2: WDM-1508) with the conviction that only if the American public is aware and understands the meaning and importance of atomic energy, can it aid our leaders in determining its use in the world of today and tomorrow.

"The Quick and the Dead" is no dull, dreary scientific thesis on atomic energy. It is a fast-moving, dramatic story of how atomic energy, first discovered by Albert Einstein as an offshoot of the theory of relativity, developed in the minds of scientists throughout the world; how one day in the squash courts under the West stands of the University of Chicago stadium controlled nuclear fission became a reality; and how atomic energy can be one of civilization's greatest assets.

"The Quick and the Dead" tells this story of the persistence of our scientific and military leaders in one of the most thrilling races against time the world has ever known. For the secret of atomic energy was not known to America alone. Much of the research had taken place in European countries which were our enemies during World War II.

Two of the crucial developments in the search for the key to atomic energy were the result of the research of scientists who were forced to flee their native countries and seek refuge in the laboratories of friendly allies immediately before World War II.

There are scientists who say the true implications of atomic energy for good or for evil may not be realized for generations. One thing is certain! That between 1934 and 1945, when the first atomic bomb was exploded on the testing grounds at Alamogordo, New Mexico, man had realized the centuries' old dream of scientists and alchemists—creating and transforming energy and matter.

The history of our civilization tells of alchemists who, working with crude equipment, attempted to create gold out of other natural elements. Atomic energy is a prize infinitely more valuable than gold or any other precious metal. The Hanford stock piles in the state of Washington and the Oak Ridge atomic energy plants in Tennessee are living monuments of man's most spectacular scientific achievement.

"The Quick and the Dead" tells this story brilliantly and incisively in the words of those who were there when it happened. It belongs in every home as a document of living history in which literally hundreds of thousands of American citizens played a part. It poses searching questions about the use of atomic energy in this moment of decision.

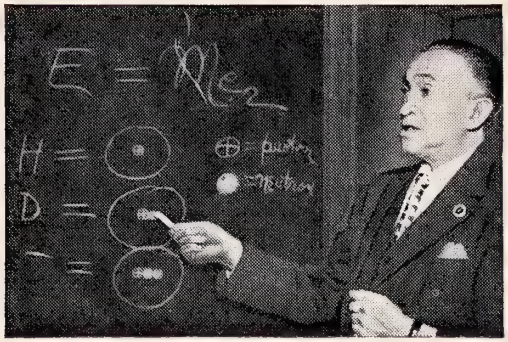
William L. Laurence says: "If we could only keep the world from blowing itself up." And the echo comes from elder statesman Bernard Baruch: "We are here to make a choice between the quick and the dead."

WDM-1507
Side: 1 Printed in U. S. A.

*Marcas Registradas

Form 2S4420

William L. Laurence illustrates on a blackboard the basic principle of atomic theory.



Bob Hope, the "Everyman" of The Quick and the Dead, *goes over his script with writer-producer Fred Friendly before the broadcast.*





the Hydrogen BOMB

▶ *"The hydrogen bomb appears on the public horizon as a probably attainable goal. Its accelerated development has been solemnly proclaimed by the President. If successful, radioactive poisoning of the atmosphere and hence annihilation of any life on earth has been brought within the range of technical possibilities."*

DR. ALBERT EINSTEIN

▶ *"I don't want to see a hydrogen bomb built but if there is the remotest possibility that one can be built, I want America to be the first one to find that out. And if one cannot be built, I want our country to know that, too. Otherwise, some one of these days an enemy is liable to stand up and say: We have produced a hydrogen bomb. Maybe they have, and maybe they are bluffing. But how can we know for sure unless we have proved to our complete satisfaction that a hydrogen bomb can be built or cannot be built . . . but there is no way of knowing without trying."*

DR. HAROLD UREY, discoverer of heavy water

▶ *"God the Father of us all did not make man in his image and endow him with capacities to learn nature's secrets in order that man use that knowledge to destroy the human race."*

DAVID LILIENTHAL,
former head of the Atomic Energy Commission

THE HYDROGEN BOMB—reality or dream—that is the question answered by "The Quick and the Dead," the series of broadcasts presented by NBC as a public service to the people of America during the summer of 1950.

The hydrogen bomb—what is it and how does it work? Do we have the right to use something which has the potential of destroying all life on earth.

These are questions posed by "The Quick and the Dead," which elicited a mail response from thousands of Americans who have a vital concern in the future of civilization.

"The Quick and the Dead" is no twentieth-century fiction thriller. It is a brilliantly conceived and executed series of broadcasts prepared by the News and Special Events Department of the National Broadcasting Company in conjunction with William L. Laurence, New York Times Science reporter, two-time Pulitzer Prize winner and author of "The Hell Bomb."

"The Quick and the Dead" has been described as one of the most provocative and enlightening series of broadcasts ever undertaken by any network. This is the opinion of thousands of people in all walks of life, among them the scientists who worked on the atomic bomb; others who recently were directed by President Truman "to continue" on the super-bomb, military leaders of the United States; and many of the technicians whose work in government operated atomic energy plants are making atomic energy possible.

RCA Victor, in response to the tremendous demand for permanent records of this amazing series of broadcasts for use in the home, has set forth in this album the episodes in NBC's "The Quick and the Dead" broadcasts dealing with the hydrogen bomb, and the use of atomic energy in peacetime and war.

With Bob Hope as "Everyman," and a host of leading Americans, among them the scientists who originally worked on nuclear fission, this album presents in simple, easily understandable dramatic terms, "The Quick and the Dead." It tells the story of man's challenge to nature. Can the hydrogen bomb be made, and if so, should it be used?

There are those who say the super-bomb cannot be made. There are others, like Professor Einstein, whose theory of relativity made possible the translation of theory into fact in the form of atomic energy, who believe it is "probably attainable." There are scientists who urge that the hydrogen bomb never be used at all as an instrument of warfare by the United States. There are others, like Professor Harold Urey, whose discovery of heavy water makes the hydrogen bomb theoretically possible, who believe we should build it as a deterrent to any other nation which might use the hydrogen bomb as an atomic fist in international relations.

These are the arguments which are implicit in "The Quick and the Dead"—a project in which five News and Special Events Department staff men participated, twenty affiliated stations in as many cities took part, with Fred W. Friendly, as the writer and producer.

This album belongs in every home. It tells the story of atomic energy in terms that everyone can understand. It is the key to the most important dilemma of our times.

(*The story of the* ATOM BOMB *available in Volume 1: WDM-1507.*)

Printed in U.S.A.

WDM—1508
Side: 1

Form No. 2S-4422

* Marcas Registradas


M-Arts
RECORDS
Time: 2:17
STEREO
45 RPM
90341A
Produced by
Howard Early
Music Arts - BMI
COUNTERFEIT LOVE
(Herb Rogers - Don Smith)
AL MORGAN


MAY 22 1969
M-Arts
RECORDS
90341B
Produced by
Howard Early
Music Arts - BMI
Time: 2:35
STEREO
45 RPM
THE STARS WILL BE JEALOUS
(Howard Early)
AL MORGAN

THE INSIDE TRACK

Box 2829, Hollywood, CA 90028
Box 3800, Vancouver, B.C., V6B 3Z3 Canada

33⅓ RPM

The Inside Track is a career information program for youth, sponsored by Wayout.

SIDE A

Band 1	Roselyn the Teacher	:90
Band 2	Auggie the Repairman	:90
Band 3	Ed the Chaplain	:90

Made in U.S.A.

SP-1005

THE INSIDE TRACK

Box 2829, Hollywood, CA 90028
Box 3800, Vancouver, B.C., V6B 3Z3 Canada

33⅓ RPM

The Inside Track is a career information program for youth, sponsored by Wayout.

SIDE B

Band 1	Dede the Telephone Operator	:90
Band 2	Jean the Legal Secretary	:90
Band 3	Al the Nurse	:90

Made in U.S.A.

SP-1005

aphis

"FOOD CARE - CLEAN"

SIDE A
33⅓ RPM

COMPATIBLE
AAVP#72715

1. Sal & Arnie - Cleaned Out :60
2. George & Ethel - Plucked Chicken :60
3. Sal & Arnie - Mixed Up :30
4. Sal & Arnie - Disaster :30

U.S. DEPARTMENT OF AGRICULTURE
Animal & Plant Health Inspection Service
Washington, D.C. 20250

aphis

"FOOD CARE - CLEAN"

SIDE B
33⅓ RPM

COMPATIBLE
AAVP#72715

5.	"Clean for a Day"	:30
6.	George & Ethel - Plucked Chicken	:30
7.	Take a Germ to Lunch	:10
8.	Food Poisoning - Who Needs It?	:10
9.	SPANISH LANGUAGE	:60

U.S. DEPARTMENT OF AGRICULTURE
Animal & Plant Health Inspection Service
Washington, D.C. 20250

AWARE III

Box 55, Los Angeles, CA 90053
Box 3800, Vancouver, B.C., V6B 3Z3 Canada

SIDE A

WHAT ABOUT LIFE?

33 1/3 RPM

Band 1	The Body Shop	:60
Band 2	Furniture Sale	:60
Band 3	Don't Bug Me Now	:60
Band 4	Kill Yourself Gently	:60
Band 5	The Body Shop	:30
Band 6	Furniture Sale	:30

Made in U.S.A

SP-1004

AWARE III

Box 55, Los Angeles, CA 90053
Box 3800, Vancouver, B.C., V6B 3Z3 Canada

SIDE B

WHAT ABOUT SOCIETY?

33⅓ RPM

Band 1	Don't Get Old	:60
Band 2	Public Sex	:60
Band 3	Excuse Me, Colonel	:60
Band 4	Not Enough Food	:60
Band 5	Public Sex	:30
Band 6	Not Enough Food	:30

Made in U.S.A.

SP-1004

AWARE II

Box 55, Los Angeles, CA 90053
Box 3800, Vancouver 3, B.C., Canada

SIDE A

WHAT ABOUT VIOLENCE?

33⅓ RPM

Band 1	I Don't Want To Grow Up	:60
Band 2	A Serious Look	:60
Band 3	The Ugliest of Tragedies	:60
Band 4	Violence Is Fun	:60
Band 5	Horror Is In	:30
Band 6	A Serious Look	:30

Made in U.S.A.

SP-1003

AWARE II

Box 55, Los Angeles, CA 90053
Box 3800, Vancouver 3, B.C., Canada

SIDE B

WHAT ABOUT HUMAN RIGHTS?

33⅓ RPM

Band 1	Dog Eat Dog	:60
Band 2	I Need A Loan	:60
Band 3	Black and Female	:60
Band 4	Pursuit of Happiness	:60
Band 5	Dog Eat Dog	:30
Band 6	I Need A Loan	:30

Made in U.S.A.

SP-1003

"KNOW BEFORE YOU GO"

Public Service Announcements from the U.S. Customs Service

Side 1
33⅓ RPM

AAVP 8301
Compatible

1. Border Police . . . . . :60
2. Joseph Campanella . . . . . :60
3. Chopper . . . . . :30
4. U.S. Commissioner of Customs, Vernon D. Acree . . . . . :30

DEPARTMENT OF THE TREASURY
U.S. Customs Service
Washington, D.C. 20229

"KNOW BEFORE YOU GO"

Public Service Announcements from the U.S. Customs Service

Side 2
33⅓ RPM

AAVP 8301
Compatible

5. Computer. . . . . :60
6. Mitzi Gaynor. . . . . :30
7. Spanish. . . . . :60
8. Deputy U.S. Commissioner of Customs
   G.R. Dickerson . . . . . :30

DEPARTMENT OF THE TREASURY
U.S. Customs Service
Washington, D.C. 20229

aphis

"TRAVELERS TIPS"

1975

Side A
33⅓ RPM



AAVP#74084
COMPATIBLE

1.	Fast-learning Bird (long)	:60
2.	The Sting (long)	:60
3.	Fast-learning Bird (short)	:30
4.	The Sting (short)	:30

U.S. DEPARTMENT OF AGRICULTURE
Animal & Plant Health Inspection Service
Washington, D.C. 20250

aphis

"TRAVELERS TIPS"

1975

Side B
33⅓ RPM

AAVP#74084
COMPATIBLE

5.	Wrong Souvenir Blues	:30
6.	Pity the Peach Pitter	:30
7.	Among My Souvenirs	:30
8.	The Travel Bug Bites	:10

U.S. DEPARTMENT OF AGRICULTURE
Animal & Plant Health Inspection Service
Washington, D.C. 20250

"THE CANCER NOBODY TALKS ABOUT"
Public Service Announcements

COMPATIBLE
45 RPM



AAVP 7870
STEREO

1. Announcement. . . . . :60
2. Announcement. . . . . :30
3. Announcement. . . . . :30
4. Announcement. . . . . :10

NATIONAL INSTITUTES OF HEALTH
NATIONAL CANCER INSTITUTE

Bethesda, Maryland 20014



MUSIC EDUCATORS NATIONAL CONFERENCE

presents

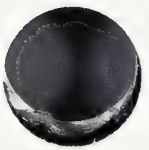
"MUSIC POWER 2"

STEREO

SIDE A

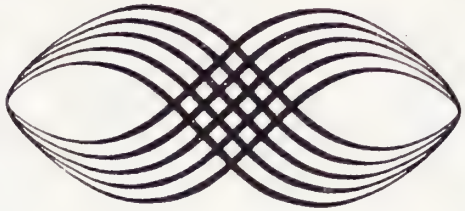
33 1/3 RPM

MENC2274A



1. BUDDY RICH 60
2. CHARLIE PRIDE 60
3. JAYE P. MORGAN 60
4. SENATOR INOUYE 60
5. SENATOR INOUYE 30
6. BUDDY RICH 30
7. JAYE P. MORGAN 30
8. HENRY MANCINI 30

Custom Pressed by Crest Records Inc.



MUSIC EDUCATORS NATIONAL CONFERENCE

presents

"MUSIC POWER 2"

STEREO
SIDE B

33 1/3 RPM
MENC2274B

9.	JUILLIARD STRING QUARTET	60
10.	MAURY WILLS	60
11.	SOL LINOWITZ	60
12.	VIKKI CARR (IN SPANISH)	60
13.	SOL LINOWITZ	30
14.	LOCAL SPOT	60
15.	LOCAL SPOT	30

Custom Pressed by Crest Records Inc.

SIDE A
33 1/3 RPM

Holy Childhood Association

Christmas PSA's

COMPATIBLE
AAVP #8303

USE BEFORE DECEMBER 25th

1. Henry Fonda . . . . . :60
2. Betty White . . . . . :60
3. Ron Howard . . . . . :30
4. Mike Connors . . . . . :30



HOLY CHILDHOOD ASSOCIATION

share your love

800 ALLEGHENY AVE.,
PITTSBURGH, PA 15233

SIDE B
33 1/3 RPM

Holy Childhood Association

PSA's

COMPATIBLE
AAVP #8303

USE AFTER DECEMBER 25th

1. Hugh O'Brian ..... :60
2. Gary Burghoff ..... :60
3. Betty White ..... :30
4. Mike Connors ..... :30



HOLY CHILDHOOD ASSOCIATION

share your love

800 ALLEGHENY AVE.,
PITTSBURGH, PA 15233

FACT RECORDS



SIDE 1 33⅓ rpm

COMMUNISM

Narrated by

JOHN STEINBACHER

R-2104-A

FACT RECORDS



SIDE 2

33⅓ rpm

COMMUNISM

Narrated by

JOHN STEINBACHER

R-2104-B


PRODUCED BY DJ SHADOW
℗ 1997 UNIVERSAL-ISLAND RECORDS LTD.
PUBLISHED BY UNIVERSAL-ISLAND RECORDS LTD.
ALL TRACKS WRITTEN BY DJ SHADOW (J. DAVIS)
© 2021 UNIVERSAL-ISLAND RECORDS LTD.
/ 3838478
SIDE A
BIEM/SDRM
LC 00407
DJ-SHADOW
The Number Song (Cut Chemist Party Mix) / 5:09
UMC
00602435838793


ALL TRACKS WRITTEN BY DJ SHADOW (J. DAVIS). PUBLISHED BY UNIVERSAL-ISLAND RECORDS LTD. PRODUCED BY DJ SHADOW
℗ 1997 UNIVERSAL-ISLAND RECORDS LTD.
© 2021 UNIVERSAL-ISLAND RECORDS LTD. / 3589878
SIDE B
BIEM/SDRM
LC 00407
ISLAND
DJ-SHADOW
Endtroducing: Drums, Drops & Scratches / 4:43
(Previously unreleased)
UMC
00602435838793

HOME SAFETY SERIES

produced by

EDUCATIONAL AUDIO RECORDS

A Division of

RADIO RECORDERS

Hollywood, California

Introduction By

ART LINKLETTER

Presented in support of the policies of the

NATIONAL SAFETY COUNCIL

HS 7-701A

SIDE ONE



33⅓ RPM

MICROGROOVE

WALK WITH SAFETY

1. You can't stop on a dime!
2. Always walk across the street.
3. You cross the street at the corner.
4. Don't let an "Old Green Light" fool you.

Demonstration conducted by Safety Specialist Lois Curtis and Police Officer Green from an outline prepared by School Safety Supervisor, Cecil Zaun.

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Hollywood, California
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HOME SAFETY SERIES

produced by

EDUCATIONAL AUDIO RECORDS

A Division of

RADIO RECORDERS

Hollywood, California

Introduction By

ART LINKLETTER

Presented in support of the policies of the

NATIONAL SAFETY COUNCIL

HS 7-701B

SIDE TWO



33⅓ RPM

MICROGROOVE

WALK WITH SAFETY

1. What are an automobile's "Blind Spots"?
2. Always see the drivers eyes
3. Check each lane of traffic before crossing in front of the car.

Demonstration conducted by Safety Specialist Lois Curtis and Police Officer Green from an outline prepared by School Safety Supervisor, Cecil Zaun.

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Hollywood, California
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Science of Mind

HOW TO USE THE POWER OF POSITIVE THINKING

BLUE MILL
RECORDS, INC.

6114 SELMA AVE.
HOLLYWOOD

Science of Mind
Series F-123

Inspirational
Talk PART 1
BM-1544

YOU ARE A WONDERFUL PERSON

BY

ERNEST HOLMES

Science of Mind

HOW TO USE THE POWER OF POSITIVE THINKING

BLUE MILL
RECORDS, INC.

6114 SELMA AVE.
HOLLYWOOD

Science of Mind
Series F-123

Inspirational
Talk PART 2
BM-1545

YOU ARE A WONDERFUL PERSON

BY

ERNEST HOLMES


Celebration
Pub: Capitol
Music of Canada
Beechwood
Music of Canada
Another Capek
Production
CEL 2067X
Side X
(CAPAC/BMI)
4:15
© Quality Records
Limited 1973
I'M NOT VAIN
(John Capek-Joseph Conrad)
CHARLEE SYMONS
MANUFACTURED IN CANADA BY QUALITY RECORDS LIMITED


Celebration
Pub: Capitol
Music of Canada
Another Capek
Production
MAPL
CEL 2067X
Side Y
(CAPAC) 2:30
©Quality Records
Limited 1973
SADWAYS
(John Capek-James Fairweather)
CHARLEE SYMONS
MANUFACTURED IN CANADA BY QUALITY RECORDS LIMITED

BIG BLUE MARBLE

SKIP REDWINE

SIDE 1

SIDE 1

BBM 320

ARTHUR FIEDLER
AND THE
BOSTON POPS

(4:00 MINUTES)
STEREO 33⅓ RPM

©1974 ALPHAVENTURE MUSIC PUBLISHING CORPORATION ℗1974 POLYDOR, INCORPORATED

What the World Needs Now

BURT BACHARACH

SIDE 2

BBM 320



SIDE 2

ARTHUR FIEDLER
AND THE
BOSTON POPS

(2:50 MINUTES)
STEREO 33⅓ RPM

℗ BLUE SEAS MUSIC, INC. / JAC MUSIC INC. © 1972 POLYDOR, INCORPORATED

Ronald Reagan
speaks to YAF members and supporters.



33 1/3 RPM
MONAURAL

Young Americans for Freedom
Route 1, Box 1002
Woodland Road
Sterling, VA 22170

MFD IN U.S.A. BY EVA-TONE® CLEARWATER, FL.
SOUNDSHEETS
111479

HOME SAFETY RECORD SERIES

produced by

RADIO RECORDERS

Hollywood, California

Introduction By
ART LINKLETTER

Presented in support of the policies of the NATIONAL SAFETY COUNCIL

HS 7-102 A
SIDE ONE



33⅓ RPM
MICROGROOVE

SAFETY ON A BICYCLE

1. A bicycle can't stop on a dime!
2. Thinking distance — reaction distance
3. Walk your bike in the crosswalk
4. When you get off your bike you become a pedestrian

Demonstration conducted by Safety Specialist Lois Curtis and Police Officer Green from an outline prepared by School Safety Supervisor, Cecil Zaun.

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HOME SAFETY RECORD SERIES

produced by

RADIO RECORDERS

Hollywood, California

Introduction By

ART LINKLETTER

Presented in support of the policies of the NATIONAL SAFETY COUNCIL

HS 7-102 B

SIDE TWO

33⅓ RPM

MICROGROOVE

SAFETY ON A BICYCLE

1. A bicycle is subject to Motor Vehicle rules
2. Keep your bicycle in good mechanical condition (Brakes, bicycle seat, pedals, grips and chain)
3. Importance of the bicycle license
4. A true case history

Demonstration conducted by Safety Specialist Lois Curtis and Police Officer Green from an outline prepared by School Safety Supervisor, Cecil Zaun.

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BOY SCOUTS OF AMERICA

(For use Apr., May, June)

Side 1 LONG PLAY **33⅓** XM-49171-RPL

1. "DID YOU KNOW" with anncr tag :60
2. "BE PREPARED" with anncr tag :30
3. "MERIT BADGES" with anncr tag :30
4. "5 MILLION BOYS" with anncr tag :30

R-1.73.2

BOY SCOUTS OF AMERICA

(For use Apr., May, June)

Side 2 LONG PLAY **33⅓** XM-49172-RPL

1. "BE PREPARED" song with anncr :60
2. "BE PREPARED" song with anncr :30
3. "BE PREPARED" song with anncr :10

"BE PREPARED" song, Country-Western

4. Song with anncr :60
5. Song with anncr :30
6. Song with anncr :10

R-1.73.2


RCA VICTOR
RED SEAL RECORD
WDM 1507
45 RPM
SIDE 1
49 3214-A
Produced by NBC's News and Special Events Department
The National Broadcasting Company Inc Presents
THE QUICK AND THE DEAD—THE ATOM BOMB
(The Biography of the Atom)
(Part 1)
Bob Hope, William L. Laurence
Gen Leslie R. Groves
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J.
MADE IN U.S.A.


RCA VICTOR
RED SEAL RECORD
WDM 1507
45 RPM
SIDE 1
49-3214-B
Produced by NBC's News and Special Events Department
The National Broadcasting Company, Inc., Presents
THE QUICK AND THE DEAD—THE ATOM BOMB
(The Story to Hiroshima) (Concluded)
William L. Laurence
Adm. Deke Parsons, Bob Hope
President Harry S. Truman
RCA VICTOR DIVISION RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U.S.A.

RCA VICTOR
RED SEAL RECORD

RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL"—REG. U. S. PAT. OFF.—MARCAS REGISTRADAS

WDM 1507

45 RPM

SIDE 2

49-3215-A

RCA

"HIS MASTER'S VOICE"

Produced by NBC's
News and
Special Events
Department

The National Broadcasting Company, Inc. Presents
THE QUICK AND THE DEAD—THE ATOM BOMB
(The Biography of the Atom)
(Part 2)
William L. Laurence, Bob Hope

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U. S. A.

RCA VICTOR

RED SEAL RECORD

RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"THIS MASTER'S VOICE"—"RED SEAL"—REG. U.S. PAT. OFF.—MARCAS REGISTRADAS

WDM 1507

45 RPM

SIDE 9

49-3215-B

"THE MASTER'S VOICE"

Produced by NBC's
News and
Special Events
Department

The National Broadcasting Company, Inc., Presents

THE QUICK AND THE DEAD—THE ATOM BOMB

(The Story to Hiroshima) (Part 3)

Bob Hope, William L. Laurence

Adm. Deke Parsons

Captain Robert Lewis

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U.S.A.


RCA VICTOR
RED SEAL RECORD
WDM 1507
45 RPM
SIDE 1
49-3216-A
Produced by NBC's News and Special Events Department
The National Broadcasting Company, Inc., Presents
THE QUICK AND THE DEAD—THE ATOM BOMB
(The Biography of the Atom)
(Part 3)
William L. Laurence, Bob Hope
Helen Hayes as Lisa Meitner
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J.
MADE IN U.S.A.


RCA VICTOR
RED SEAL RECORD
RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL"—REG. U.S. PAT. OFF.—MARCAS REGISTRADAS
WDM 1507
45 RPM
SIDE B
49-3216-B
RCA
"HIS MASTER'S VOICE"
Produced by NBC's News and Special Events Department
The National Broadcasting Company, Inc., Presents
THE QUICK AND THE DEAD—THE ATOM BOMB
(The Story to Hiroshima)
(Part 2)
Bob Hope, William L. Laurence
Gen. Dwight D. Eisenhower
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N.J. MADE IN U.S.A.

RCA VICTOR
RED SEAL RECORD

"RCA VICTOR"—"RCA" MONOGRAM—"DOG AND PHONOGRAPH"—"HIS MASTER'S VOICE"—"RED SEAL"—REG. U.S. PAT. OFF.—MARCAS REGISTRADAS

WDM 1507

45 RPM

SIDE 4

49-3217-A

"HIS MASTER'S VOICE"

Produced by NBC's
News and
Special Events
Department

The National Broadcasting Company, Inc., Presents
THE QUICK AND THE DEAD—THE ATOM BOMB
(The Biography of the Atom)
(Part 4)
William L. Laurence, Bob Hope, Paul Lukas as
Dr. Albert Einstein, Winston Churchill
Franklin D. Roosevelt

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N.J. MADE IN U.S.A.


RCA VICTOR
RED SEAL RECORD
WDM 1507
45 RPM
SIDE 1
49-3217-B
Produced by NBC's News and Special Events Department
The National Broadcasting Company, Inc., Presents
THE QUICK AND THE DEAD—THE ATOM BOMB
(The Story to Hiroshima)
(Part 1)
Bob Hope, William L. Laurence
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U.S.A.


RCA VICTOR
RED SEAL RECORD
RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL"—REG. U.S. PAT. OFF.—MARCAS REGISTRADAS
WDM 1507
45 RPM
SIDE 5
49-3218 A
Produced by NBC's News and Special Events Department
The National Broadcasting Company, Inc., Presents
THE QUICK AND THE DEAD—THE ATOM BOMB
(The Biography of the Atom)
(Part 5)
William L. Laurence, Bob Hope
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U.S.A.


RCA VICTOR
RED SEAL RECORD
RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"THIS MASTER'S VOICE"—"RED SEAL" REG. U.S. PAT. OFF.—MARCAS REGISTRADAS
WDM 1507
"45" R P M
SIDE 6
49-3218-B
RCA
"THIS MASTER'S VOICE"
Produced by NBC's News and Special Events Department
The National Broadcasting Company, Inc., Presents
THE QUICK AND THE DEAD—THE ATOM BOMB
(The Biography of the Atom)
(Concluded)
William L. Laurence
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J., U.S.A.
MADE IN U.S.A.


RCA VICTOR
RED SEAL RECORD
RCA VICTOR—NIPPER—MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—RED SEAL—MARCAS REGISTRADAS
WDM 1508
"45" R P M
SIDE 1
49-3219-A
RCA
Produced by NBC's News and Special Events Department
The National Broadcasting Company, Inc., Presents
THE QUICK AND THE DEAD—THE HYDROGEN BOMB
(Part 1)
Bob Hope, William L. Laurence
Dr. Harold Urey
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N.J., MADE IN U.S.A.

RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL"—REG. U.S. PAT. OFF.—MARCAS REGISTRADAS

RCA VICTOR
RED SEAL RECORD

WDM 1508

"45" RPM

SIDE 8

49-3219-B

Produced by NBC's
News and
Special Events
Department

The National Broadcasting Company, Inc., Presents
THE QUICK AND THE DEAD—THE HYDROGEN BOMB
(Concluded) (Atomic Energy From Now On)
Bob Hope, William L. Laurence, Dr. Hugh Wilson
Dr. B. M. Brundage, Dr. Henrietta Haden
Paul Lukas as Dr. Albert Einstein
David Lilienthal, F. D. Roosevelt
Bernard M. Baruch

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U.S.A.


RCA VICTOR
RED SEAL RECORD
WDM 1508
45 RPM
SIDE 2
49-3220-A
RCA
"HIS MASTER'S VOICE"
Produced by NBC's
News and
Special Events
Department
The National Broadcasting Company, Inc., Presents
THE QUICK AND THE DEAD—THE HYDROGEN BOMB
(Part 2)
William L. Laurence, Bob Hope
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U. S. A.


RCA VICTOR
RED SEAL RECORD
WDM 1508
45 RPM
SIDE 1
49-3220-B
Produced by NBC's News and Special Events Department
The National Broadcasting Company, Inc., Presents
THE QUICK AND THE DEAD—THE HYDROGEN BOMB
(Part 1)
(Atomic Energy From Now On)
Bob Hope, William L. Laurence
Dr. W. H. Sweet
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J.
MADE IN U.S.A.


RCA VICTOR
RED SEAL RECORD
RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL"—REG. U.S. PAT. OFF.—MARCAS REGISTRADAS
WDM 1508
45 RPM
SIDE 3
49-3221-A
RCA
Produced by NBC's News and Special Events Department
The National Broadcasting Company, Inc. Presents
THE QUICK AND THE DEAD—THE HYDROGEN BOMB
(Part 3)
William L. Laurence, Bob Hope
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U.S.A.


RCA VICTOR
RED SEAL RECORD
RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL"—REG. U.S. PAT. OFF.—MARCAS REGISTRADAS
WDM 1508
45 RPM
SIDE 6
49-3221-B
RCA
"HIS MASTER'S VOICE"
Produced by NBC's News and Special Events Department
The National Broadcasting Company, Inc., Presents
THE QUICK AND THE DEAD—THE HYDROGEN BOMB
(Part 6)
(Atomic Energy From Now On)
Bob Hope, William L. Laurence
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J.
MADE IN U.S.A.


RCA VICTOR
RED SEAL RECORD
RCA VICTOR - RCA MONOGRAM - DOG AND PHONOGRAPH - "HIS MASTER'S VOICE" - "RED SEAL" REG. U.S. PAT. OFF. - MARCAS REGISTRADAS
WDM 1508
45 RPM
SIDE 4
49-3222-A
RCA
"HIS MASTER'S VOICE"
Produced by NBC's News and Special Events Department
The National Broadcasting Company, Inc., Presents
THE QUICK AND THE DEAD—THE HYDROGEN BOMB
(Part 4)
Bob Hope, William L. Laurence
Dr. Robert Bacher
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J.
MADE IN U.S.A.


RCA VICTOR
RED SEAL RECORD
RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL" REG. U.S. PAT. OFF.—MARCAS REGISTRADAS
WDM 1508
"45" RPM
SIDE 5
49-3222-B
RCA
"HIS MASTER'S VOICE"
Produced by NBC's News and Special Events Department
The National Broadcasting Company, Inc., Presents
THE QUICK AND THE DEAD—THE HYDROGEN BOMB
(Part 5)
Bob Hope, William L. Laurence
Dr. Robert Bacher, Paul Lukas as
Dr. Albert Einstein
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J.
MADE IN U.S.A.



DAYSPRING™

45 RPM
STEREO

601820-DJ
(9016018204-s)

TIME: 4:06
Edited for
radio

FOR PROMOTION
ONLY
NOT FOR SALE

(Wayne Watson)
(Material Music-
Word Music-
ASCAP)

(From the
Dayspring CD
"The Fine
Line"
7014175629)

Produced by:
Wayne Watson &
Paul Mills

THE LONG ARM OF THE LORD
WAYNE WATSON
℗ & ©1988 WORD, INCORPORATED

DAYSPRING RECORDS NASHVILLE, TENNESSEE A DIVISION OF WORD, INC. WACO, TEXAS

DAYSPRING™

45 RPM
STEREO

601820-DJ
(9016018204-s)

22 TIME: 4:06
Edited for
radio

FOR PROMOTION
ONLY
NOT FOR SALE



(Wayne Watson)
(Material Music-
Word Music-
ASCAP)

(From the
Dayspring CD
"The Fine
Line"
7014175629)

Produced by:
Wayne Watson &
Paul Mills

THE LONG ARM OF THE LORD
WAYNE WATSON
℗ & ©1988 WORD, INCORPORATED

DAYSPRING RECORDS NASHVILLE, TENNESSEE A DIVISION OF WORD, INC. WACO, TEXAS

THIS RAGING FIRE

RICK CUA

From the album WEAR YOUR COLORS, SPR 1130

NO!

SGL
SIDE A
Promotional Copy
Not For Sale
℗1986 The Sparrow Corporation

TIME: 3:50
STEREO
45 RPM
Bob Halligan, Jr.
©1985 Screen Gems/
EMI Music/
Triple Star Music
Inc./BMI

Produced by Dave Perkins

SPARROW

A Division of The Sparrow Corporation, Chatsworth, CA 91311

DR. JEKYLL AND MR. CHRISTIAN

WHITE HEART

From the album DON'T WAIT FOR THE MOVIE, SPR 1128



TIME: 4:40
STEREO
45 RPM

G. Kennedy/
M. Gersmehl/
B. Smiley
©1986 Hall-Clement
Pub.-Yellow Jacket
Music, Inc. (c/o
Welk Music Group)/
BMI/Word Music
(A Div. of Word Inc.)/
Kid & The Squid
Music Publishing
ASCAP

SGL ROC3
SIDE B
Promotional Copy
Not For Sale
©1986 The Sparrow
Corporation

Produced by Billy Smiley and White Heart

SPARROW

A Division of The Sparrow Corporation, Chatsworth, CA 91311


MIRROR Ball
RECORDINGS
SIDE A
MB007
45RPM
REMIXED BY
JAZZY JEFF
MASTERED BY
VIDAL DAVIS
DJ JAZZY JEFF
EVIL
7" EDIT
4:48
WWW.TERRYHUNTERMUSIC.COM


MIRROR Ball
RECORDINGS
SIDE B
MB007
45RPM
REMIXED BY
JAZZY JEFF
MASTERED BY
VIDAL DAVIS
DJ JAZZY JEFF
EVIL
7" INSTRUMENTAL
4:48
WWW.TERRYHUNTERMUSIC.COM


ROULETTE
R-4177
Patricia Music
(BMI) 2:20
Vocal
45 RPM
NEED YOUR LOVIN'
(OH SO BAD)
(Hawkins-Magill)
RONNIE HAWKINS
and The Hawks
© 1958 ROULETTE RECORDS, INC.


EPIC
A PRODUCT OF CBS
"Epic" Trademark Reg. U. S. Pat. Off. Marca Registrada. "CBS" Trademark.
Made in U. S. A.
45 RPM
5-9541
ZSP 58164
LET'S JAM AGAIN PART I
B. Gregg
BOBBY GREGG AND
HIS FRIENDS


EPIC
A PRODUCT OF CBS
"Epic" Trademark Reg. U. S. Pat. Off. Marca Registrada. "CBS" Trademark.
Made in U. S. A.
45 RPM
5-9541
ZSP 58165
LET'S JAM AGAIN PART II
- B. Gregg -
BOBBY GREGG AND
HIS FRIENDS


SANDY
RECORD COMPANY, Inc.
Box 248
Mobile, Alabama
1041
M. marks
Sons
AP
Instrumental
Time 2:10
LET THE REST OF THE WORLD GO BY
(E. Ball-J. K. Brennan)
From His Album
"Let The Rest Of The World Go By"
1021

SANDY

RECORD COMPANY, Inc.

Box [illegible] Mobile, Alabama

45 RPM
Buck Peak
Pub. Co.
Singing River
Pub. Co.
(BMI)

Instrumental

Time 2:15

HAPPY LONESOME

(M. Carpenter)

MARION

From His Album
"Let The Rest Of The World Go By"

1021

National Council on Alcoholism Inc.

33⅓ LP
Microgroove

R-034

1. Who Cares About Alcoholism? (:30)
2. Your Wife Is An Alcoholic! (:30)

EDL Productions, Inc.

BROMACK

Acuff-Rose
BMI
Produced &
Arranged by
Johnny
Pate



45—102
(AM-1002)
Time: 2:47

"TENNESSEE WALTZ"

(Stewart-King)

WILLIE RODGERS

EXOTIC RECORDS



Lou—Jean
Music (BMI)
Time:2:00
45 RPM

Ex 8018—A

Arranger And
Musical Concept
Arthur Braun

"I'm Crazy"

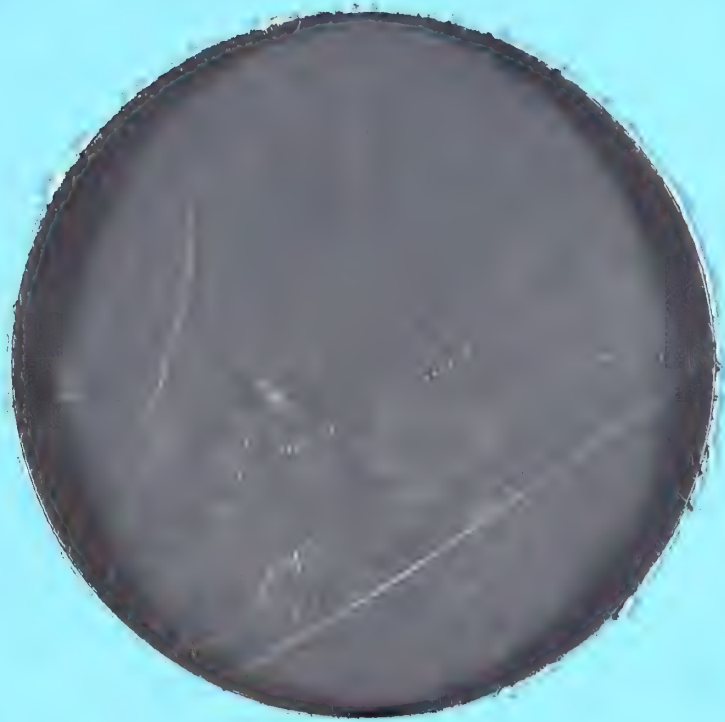
(GEORGE AMERIN)

ARTHUR BRAUN

AN EXOTIC PRODUCTION

(212) 423—3781

EXOTIC RECORDS



Lou—Jean
Music (BMI)
Time: 1:45
45 RPM

Ex 8018—B

Arranger And
Musical Concept
Arthur Braun

"Love Light In Your Eyes"

(ARTHUR BRAUN)

ARTHUR BRAUN

AN EXOTIC PRODUCTION

(212) 423—3781

LIMELIGHT

PROMOTIONAL COPY NOT FOR SALE

L-3057
YW1-34777
Chappell
& Co., Inc.
(ASCAP) 2:39



Instrumental
From
LIMELIGHT
Album, IN A
NEW SETTING
LM-82006
Produced by
Luchi DeJesus

EV'RY TIME WE SAY GOODBYE

(C. Porter)

MILT JACKSON

LIMELIGHT RECORDS • VENDOR MERCURY RECORD CORPORATION

SUGAR HILL
RECORDS



Side One
Peach Music—SESAC
Time 2:42

Mono

SH-006
SH-006A
Produced by
Jack Butler for
Huckleberry, Inc.

PLUG SIDE

PROMOTION COPY

"THE BALLAD OF ATLANTA"
(John Ferguson)

JOHN FERGUSON

"National Distribution By Chart Records, Inc."
806 16th Ave., So., Nashville, Tenn. 37203

SUGAR HILL
RECORDS



Side Two
Peach Music—SESAC
Time 2:05

Mono

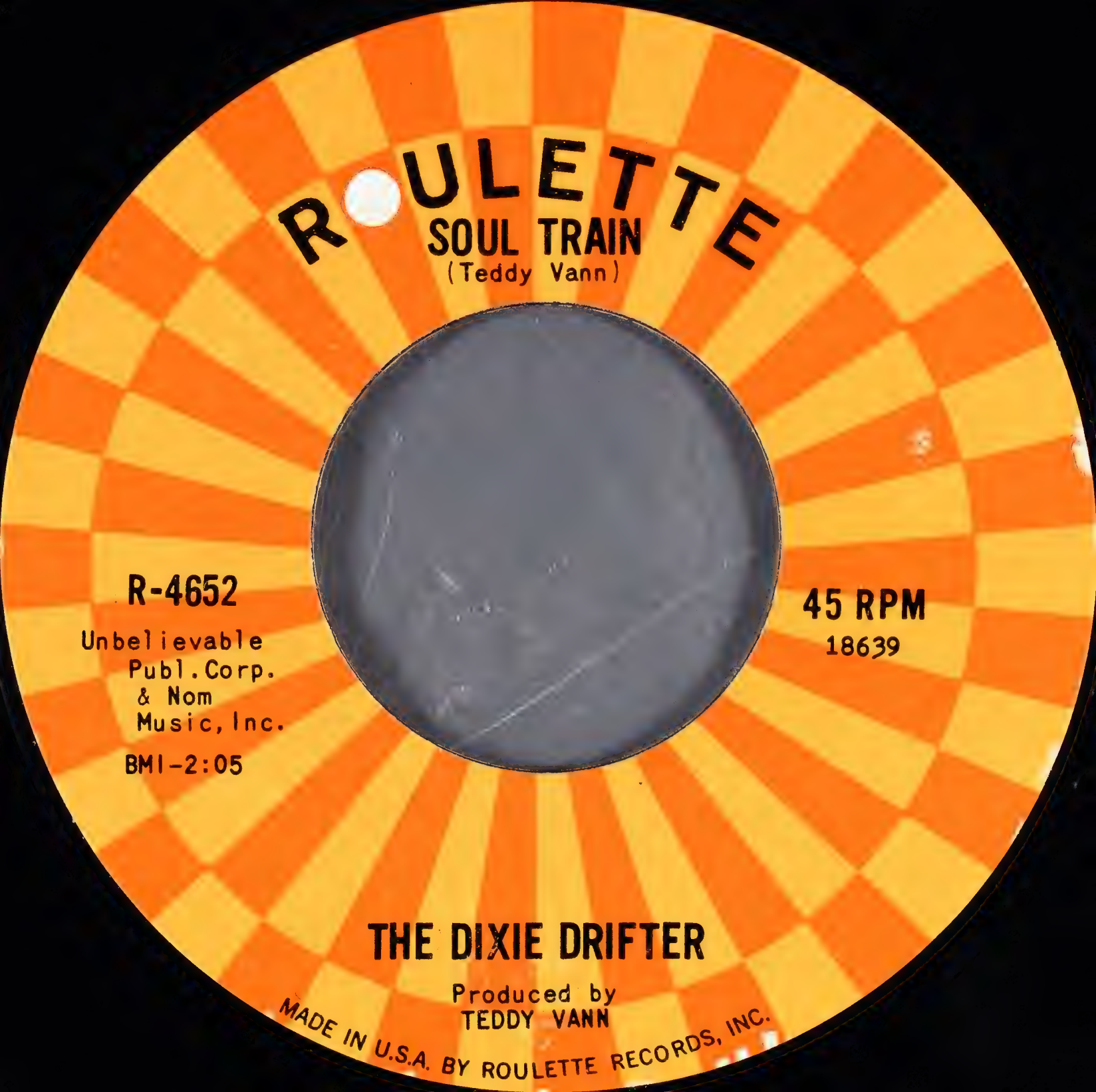
SH-006
SH-006B
Produced by
Jack Butler for
Huckleberry, Inc.

PROMOTION
COPY

"DYING IN THE LIVING ROOM"
(John Ferguson)

JOHN FERGUSON

"National Distribution By Chart Records, Inc."
806 16th Ave., So., Nashville, Tenn. 37203


ROULETTE
SOUL TRAIN
(Teddy Vann)
R-4652
Unbelievable
Publ. Corp.
& Nom
Music, Inc.
BMI-2:05
45 RPM
18639
THE DIXIE DRIFTER
Produced by
TEDDY VANN
MADE IN U.S.A. BY ROULETTE RECORDS, INC.


ROULETTE
BLOWIN' IN THE WIND
(Bob Dylan)
R-4652
M. Witmark & Sons
ASCAP-2:47
45 RPM
18642
THE DIXIE DRIFTER
Produced by
TEDDY VANN
MADE IN U.S.A. BY ROULETTE RECORDS, INC.


UNI
Promotional Copy
Not For Sale
Matzo Ball/
Cold Gritz
Music/Rednellac
Music BMI
(2:40)
Engineered by
Lynn Ourso
Vocal
55238
(.481)
Produced by
Ron Shaab &
Cold Gritz
YEAH, YOU RIGHT
(Shaab, Carter, Zeigler, O'Rourke, Cowart)
THE SISTER AND BROTHERS
Recorded at Deep South Recording
Studios, Baton Rouge, La.
UNIVERSAL CITY RECORDS, A Division of MCA Inc., 8255 SUNSET BLVD., HOLLYWOOD, CALIF. 90046 U.S.A.


UNI
Promotional Copy
Not For Sale
Matzo Ball/
Cold Gritz
Music BMI
(3:35)
Engineered by
Lynn Ourso
Vocal
55238
(.482)
Produced by
Ron Shaab &
Cold Gritz
DEAR IKE
(Remember I'm John's Girl)
(Shaab, Carter, Zeigler, O'Rourke, Cowart)
THE SISTER AND BROTHERS
Recorded at Deep South Recording
Studios, Baton Rouge, La.
UNIVERSAL CITY RECORDS, A Division of MCA Inc., 8255 SUNSET BLVD., HOLLYWOOD, CALIF. 90046 U.S.A.


COLUMBIA
RECORD A VIEW
nonbreakable
under normal use
V 4-8506
ZST 37736
45 RPM
PART I
LET'S TAKE A TRIP TO WASHINGTON, D. C.
-Script: Bob Allison and Craig Gilbert-
Starring SONNY FOX, GINGER MACMANUS,
PUD FLANAGAN, From CBS TV Show
"Let's Take A Trip", Music arr.
and conducted by
Ray Carter
"Columbia" Marca Reg. T. M. Made in U. S. A.


COLUMBIA
RECORD A VIEW
V 4-8506
ZSP 37737
45 RPM
nonbreakable
under normal use
PART 2
LET'S TAKE A TRIP TO WASHINGTON, D. C.
-Script: Bob Allison and Craig Gilbert-
Starring SONNY FOX, GINGER MACMANUS,
PUD FLANAGAN, From CBS TV Show
"Let's Take A Trip", Music arr.
and conducted by
Ray Carter
"Columbia" Marca Reg. T.M Made in U.S.A.


TAKIN' LIFE EASY
(Elliott Brian Greenberg)
BOSS BLUES
Produced by Brian Elliott for
Trod Nossel Production Inc.
CB 702
(CB 702 A)
Linesider Prod.
Inc.
"Dual 45"
Playable Stereo
as Well as Mono
NOT FOR SALE
Cobblestone
RECORDS
Distributed By Buddah Records 1650 Broadway N.Y.C.


TIPTONE
Lady Luck Music
BMI
TT 333-A
EVERYBODY HAS SOMEBODY
BOSTELS ON THE ROCKS


TIPTONE
Love Always
Greek-O
Spooky
TE-333-B
Produced by
MR. TIP
PLEASE COME BACK
(L. L. Tipton)
BOSTELS ON THE ROCKS


ABBEY
15054-X45
(G-859)
Sing Along Series
By Arr.
Q. R. S. Piano Rolls
LAWRENCE (PIANO ROLL) COOK
Plays
PLEASE DON'T TALK ABOUT
ME WHEN I'M GONE
(Stept - Clare)


ABBEY
15054-X45
(G-869)
Sing Along Series
By Arr.
Q. R. S. Piano Rolls
LAWRENCE (PIANO ROLL) COOK
Plays
MY WILD IRISH ROSE
(Olcott)


M2194
Hollywood
California
AC 1030 A
American Music Inc.
BMI 2:03
Vocal With
Orchestra
KIND AND CONSIDERATE
(Altimus-Whelpley-Dexter)
NICK LUCAS
with
SCOTT SEELY MUSIC


REG. U. S. PATENT OFF.
AC'CENT
Hollywood
California
AC 1030 B
Z 12 Music Co.
BMI 2:40
Vocal With
Orchestra
SOLDIER'S GUITAR
(Nick Zappia)
NICK LUCAS
with
SCOTT SEELY MUSIC

RIDGEWAY

Records Inc.

Promotion

Not For Sale

F-114
FB-2546
Time: 2:28

45 rpm
Sage and Sand
BMI

LOOK HOMEWARD, ANGEL

(Stern & Flint)

PHIL GRAY

Jack Stern and his Orch. featuring:
Buddy Cole - Piano & Organ; Alvino Rey - Guitar
Nick Fatool - Drums; Clint Neagley - Sax
& Clar.; Don Whitaker - Bass

RIDGEWAY RECORDS INC. HOLLYWOOD, CALIFORNIA

12729

RIDGEWAY

Records Inc.

Promotion

Not For Sale

F-114
FB-2545
Time: 2:28



45 rpm
Ridgeway
BMI

THE GOOD THINGS WILL COME TO YOU

(Stern & Flint)

PHIL GRAY

Jack Stern and his Orch. featuring:
Buddy Cole - Piano & Organ; Alvino Rey - Guitar
Nick Fatool - Drums; Clint Neagley - Sax
& Clar.; Don Whitaker - Bass
Jack Stern - Trump.

RIDGEWAY RECORDS INC. HOLLYWOOD, CALIFORNIA


Hector
MEKENGU
2:45
58 MPM
H-697 A
Henry Adler
Music Co.
WHY NOT ME
(E. Sampson, J. Martin, B. Woodlin)
REPRODUCTION OF THIS RECORD
IS PROHIBITED
A DIVISION OF DANCE RECORDS INC.


A-697 B
Roy Music Co.
MERENGUE PARA BELLE
A DIVISION OF DANCE RECORDS INC.

WARNER BROS. RECORDS

PROMOTION NOT FOR SALE

★

LAWRENCE REYNOLDS

Produced by Don Davis



★

7384
(M51823)

HEY, MR. PREACHER

(Lawrence Reynolds)
Wilderness Music
Publishing Co., Inc.
BMI - 2:52

WARNER BROS. RECORDS INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS. INC

MADE IN U.S.A.

WARNER BROS. RECORDS

PROMOTION NOT FOR SALE

LAWRENCE REYNOLDS

Produced by Don Davis



7384
(M51720)

LIFE TURNED HER THAT WAY

(Harlan Howard)
Wilderness Music
Publishing Co., Inc.
BMI - 2:52

WARNER BROS. RECORDS INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS. INC

MADE IN U.S.A.


ATLANTIC
45 R.P.M.
45-2530
VOCAL
Pub., Cotillion-Ragmop, B M I
Time: 3:32
A-13857-PL
SOUL MEETING
(Don Covay)
THE SOUL CLAN
Produced by Don Covay
Featuring: Joe Tex, Ben E. King, Don Covay, Solomon Burke & Arthur Conley
Atlantic Record Sales, 1841 Broadway, New York, N. Y.

ATLANTIC

45 R.P.M.

45-2530

VOCAL

Pub., Cotillion-Ragmop, B M I

Time: 3:33

A-13858-PL

THAT'S HOW IT FEELS

(Don Covay-Bobby Womack)

THE SOUL CLAN

Produced by Don Covay

Featuring: Arthur Conley, Ben E. King, Solomon Burke, Don Covay & Joe Tex

Atlantic Record Sales, 1841 Broadway, New York, N.Y.

Season's Greetings

JIM'S SERVICE STATION
195 East St. Cor. Ellis
New Britain, Conn.





33⅓ RPM
A Top Rank Artist

SIDE 1
W6260-A

DOROTHY COLLINS

Produced under the direction of Raymond Scott

1. Jingle Bells

2. White Christmas
(Irving Berlin)

Season's Greetings

JIM'S SERVICE STATION
195 East St. Cor. Ellis
New Britain, Conn.

33⅓ RPM
A Top Rank Artist

SIDE 2
W6260-B

DOROTHY COLLINS

Produced under the direction of Raymond Scott

1. Deck the Halls
2. Oh Holy Night

DISCO ICAP

GIANNI
MORANDI

STEREOMONO
1003

PARLA PIU' PIANO

(Boncompagni-Rota)

Prod. F. Migliacci

DISCO ICAP

GIANNI
MORANDI



STEREOMONO
1003

ROSABELLA

(R. Vecchioni - R. Pareti)

Prod. F. Migliacci


VANGUARD
VRS-35022
Loom Music
Inc. BMI
Time: 2:45
High Fidelity
Vocal
45 RPM
PK4M 6277
PROMOTION COPY
NOT FOR SALE
BRAZOS RIVER
THE TAYLORS
MFD BY VANGUARD RECORDING SOCIETY, INC., N.Y.


VANGUARD
VRS-35022
Fall River Music
Inc. BMI
Time: 2:25
High Fidelity
Vocal
45 RPM
PK4M 6278
PROMOTION COPY
NOT FOR SALE
WOKE UP THIS MORNING
(New verses & adpt. Bob Zellner)
THE TAYLORS
MFD BY VANGUARD RECORDING SOCIETY, INC., N.Y.


Specialty
45 R.P.M.
SP-443-45
Publisher
Venice Music, Inc.
BMI - 2:26
DO YOU REALLY LOVE ME?
(S. Jones)
SONNY JONES


Specialty
45 R.P.M.
Publisher
Venice Music, Inc
BMI - 2:23
XSP-443-45
IS EVERYTHING ALL RIGHT?
(S. Jones)
SONNY JONES


PROMOTIONAL COPY • NOT FOR SALE
bell
Moonchild productions inc.
Fullness Music Co. BMI 1239
MONO
Bell 45,194
Time: 2:45
Arranged By: Al Capps
SOFT SPOKEN GIRL
(Jerry Fuller)
JERRY TAWNEY
Produced By Jerry Fuller For Moonchild Productions, Inc.
℗ 1972 BELL RECORDS A Division of Columbia Pictures Industries, Inc., N.Y.C.


PROMOTIONAL COPY • NOT FOR SALE
bell
Moonchild productions inc.
Fullness Music Co. BMI 1239-S
STEREO
Bell 45,194
Time: 2:45
Arranged By: Al Capps
SOFT SPOKEN GIRL
(Jerry Fuller)
JERRY TAWNEY
Produced By Jerry Fuller For Moonchild Productions, Inc.
℗ 1972 BELL RECORDS A Division of Columbia Pictures Industries, Inc., N.Y.C.


MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL ®
SAMPLE COPY — NOT FOR SALE
RECORD NO.
9-61760
45-85670
2:56
Vocal
with Chorus
and Orchestra
Directed by
DICK JACOBS
Sheldon Music, Inc.
Time: 2:56-BMI
CLIMB UP THE WALL
Featured In Columbia Picture "Zarak" Starring Anita Ekberg
(Auyar Hosseini-Norman Gimbel)
EYDIE GORME


MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC
CORAL ®
SAMPLE COPY — NOT FOR SALE
RECORD NO.
9-61760
45-84401
2:51
Vocal
with Orchestra
Directed by
LEROY HOLMES
Sheridan Music Corp.
Time: 2:51-BMI
USKA DARA
(Stella Lee)
EYDIE GORME

abc Records®

A

Publisher:
Relaxed Music/
McGregor
Music
(BMI)
(45-162-M)

PROMOTIONAL COPY NOT FOR SALE



MONO
AB-12344
Time: 3:38
(Intro. :19)

PRODUCED BY
GEORGE McGREGOR
FOR AT-HOME
PRODUCTIONS,
INC.
Executive Producer:
Wayne Henderson
Arranged by
David Van De Pitt
Re-Mix Engineer:
F. Byron Clark

"UP THE DOWN STAIRS"

(George McGregor)

WILSON WILLIAMS

℗1978 ABC
RECORDS, INC.

abc Records®

STEREO
AB-12344
Time: 3:38
(Intro. :19)

A
Publisher:
Relaxed Music/
McGregor
Music
(BMI)
(45-162-S)

PROMOTIONAL COPY NOT FOR SALE



PRODUCED BY
GEORGE McGREGOR
FOR AT-HOME
PRODUCTIONS,
INC.
Executive Producer:
Wayne Henderson
Arranged by
David Van De Pitt
Re-Mix Engineer:
F. Byron Clark

"UP THE DOWN STAIRS"

(George McGregor)

WILSON WILLIAMS

℗1978 ABC
RECORDS, INC.

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

PB 4648
(106,260)
PROMOTION COPY

Things For People
Music & Bygosh Music
ASCAP 2:46

THERE'S A LOT OF LOVIN' IN THIS OLD BOY YET

(Gosh-Kousaleos)

A. J. MARSHALL

A SVENGALI PROD. — Prod., Arr. & Cond. By Bobby Gosh
From Album SE 4648
"There's A Lot Of Lovin'
In This Old Boy Yet"

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.


M-G-M
SPECIAL DISC JOCKEY RECORD
NOT FOR SALE
Blue Seas Music,
Jac Music, E. H.
Morris & Co.
ASCAP
3:37
PB 4648
(106,262)
PROMOTION
COPY
I'LL NEVER FALL IN LOVE AGAIN
From The Broadway Musical "Promises, Promises"
(Bacharach-David)
A. J. MARSHALL
A SVENGALI PROD. Prod., Arr. & Cond. By Bobby Gosh
From Album SE 4648
"There's A Lot Of Lovin'
In This Old Boy Yet"
MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.



REPRISE RECORDS

PROMOTION

NOT FOR SALE

THE METERS

Produced by
Allen Toussaint
and
Marshall E.
Sehorn for
Rhinelander
Music, Inc.



MONO
REP 1135
(QLA0028)
3:27
Intro: :11

CHUG CHUG CHUG-A-LUG
(PUSH N' SHOVE) PART I

(Joseph Modeliste - Leo Nocentelli)
Rhinelander Music, Inc. - BMI
℗1972 Warner
Bros. Records Inc.

REPRISE RECORDS, A DIVISION OF WARNER BROS. RECORDS INC. MADE IN U.S.A.



REPRISE RECORDS

PROMOTION

NOT FOR SALE

THE METERS

Produced by
Allen Toussaint
and
Marshall E.
Sehorn for
Rhinelander
Music, Inc.

STEREO
REP 1135
(QLA0028)S
3:27
Intro: :11

CHUG CHUG CHUG-A-LUG
(PUSH N' SHOVE) PART I

(Joseph Modeliste - Leo Nocentelli)
Rhinelander Music, Inc. - BMI
℗1972 Warner
Bros. Records Inc.

REPRISE RECORDS, A DIVISION OF WARNER BROS. RECORDS INC.
MADE IN U.S.A.

LONELY AVENUE

(Doc Pomus)



Capitol
REG U.S. PAT. OFF.
RECORDS

Progressive Music Publishing Co., Inc.

BMI—2:45

5509

(45-53887)

Produced by:
David Axelrod



THE GREAT DANES

MFD. BY CAPITOL RECORDS, INC. U.S.A. ℗ ℗ MARCA REG.

HEY, SENORITA

(L. Patterson-G. Treadwall)



Progressive Music Publishing Co., Inc. & Trio Music Co., Inc.
BMI—2:42

5509

(45-53889)

Produced by:
David Axelrod

Capitol
REG. U.S. PAT. OFF.
RECORDS



THE GREAT DANES

MFD. BY CAPITOL RECORDS INC. U.S.A.

WARNER BROS.
RECORDS

MADE IN U.S.A. • WARNER BROS. RECORDS INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.

THE FANTASTIC AND EXCITING DEBUT OF
MARILYN MICHAELS



PRO 202
(G50879)

SOMETHING I DREAMED LAST NIGHT
(Yellen-Magidson-Fain) DeSylva, Brown & Henderson, Inc. - ASCAP - 5:04
From The Warner Bros. Album
W/WS 1582 "The Fantastic and Exciting Debut of Marilyn Michaels"
Promotion

WARNER BROS.
RECORDS

MADE IN U.S.A. • WARNER BROS. RECORDS, INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.

1965

FEB

THE FANTASTIC AND EXCITING DEBUT OF
MARILYN MICHAELS



PRO 202
(G50890)

JOHNNY ONE NOTE
(Rodgers-Hart) Chappell & Co. Inc. - ASCAP - 2:49
From the Warner Bros. Album W/WS 1582 "The Fantastic and Exciting Debut of Marilyn Michaels"
Promotion


ROJAC
Dist. by Rojac Records, Inc.
112 W. 78th St., New York, N. Y. 10024
Freddie Mae
E. H. Morris Co.
(ASCAP) 3:15
ROJ-124
(1265)
HOW IT LIES
(Paul Francis Webster-Sonny Burke)
From her album ROST-123-Big Maybelle -
Saga of The Good Life & Hard Times
BIG MAYBELLE
A Taylor-Stepheny Production
Arr. by Eric Knight

ROJAC

Dist. by Rojac Records, Inc.
112 W. 78th St., New York, N. Y. 10024



Streetcar Music
(BMI) 2:41

ROJ-124
(1266)

OLD LOVE NEVER DIES

(Jack Taylor)

From her album ROST-123-Big Maybelle -
Saga of The Good Life & Hard Times

BIG MAYBELLE

A Taylor-Stepheny Production

STONE RECORDS

Stone-001-A
45 RPM
Al Green Music
BMI-4:57

J/S
National Dist.
Jamie / Guyden
Dist. Corp.



STEREO
Produced By:
Harold Cowart
Associate Producers
Ron Shaab,
John McGregor
& Lynn Ourso

D. J. COPY
Plug Side

LOVE AND HAPPINESS

(A. Green, M. Hodges)

EARNEST JACKSON

℗ 1973 Stone Records - P. O. Box 1342
Baton Rouge, La. 70821

STONE RECORDS

Stone-001-B
45 RPM
Matzo Ball Music, Inc.
BMI-2:11

j/g
National Dist.
Jamie / Guyden
Dist. Corp.



STEREO
Produced By:
Ron Shaab
Instrumental

D. J. COPY

HOGWASH

(R. Shaab)

EARNEST JACKSON

℗ 1973 Stone Records - P. O. Box 1342
Baton Rouge, La. 70821

YOU DON'T HAVE TO SAY YOU LOVE ME

(Donaggio-Pallavicini-V. Wickman
S. Napier - Bell)



Robbins
Music Corp.
ASCAP
Time: 2:47
ZTSC-126655

THE FOUR SONICS

Producer: Shelley Haims

SPORT 110A

SPORT RECORDS

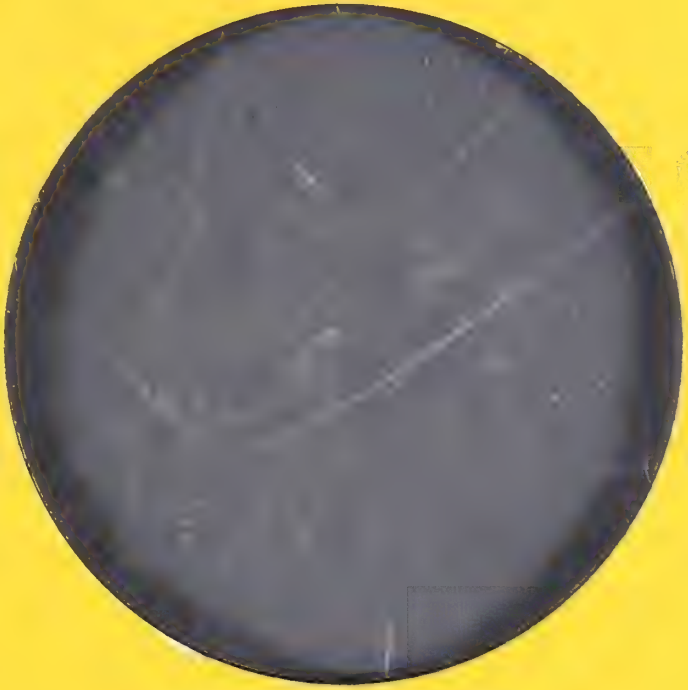
A • SUPER SONIC SOUND • PRODUCTION

SPORT RECORDS

A • SUPER SONIC SOUND • PRODUCTION

IT TAKES TWO

(R. Scott - N. Watson)



John L. Music
BMI
Time: 2:12
ZTSC-126656

THE FOUR SONICS

Producer: Shelley Haims

SPORT 110B

AQUARIUS

AQ-4010

Wil-Ric Music
BMI



Produced
Ric
Ti 2:59
ZT 141815

UH! UH! BOY, THAT'S A NO NO

(Eddie Sullivan)

CANDACE LOVE

AQUARIUS

AQ-4010

Wil-Ric Music
BMI



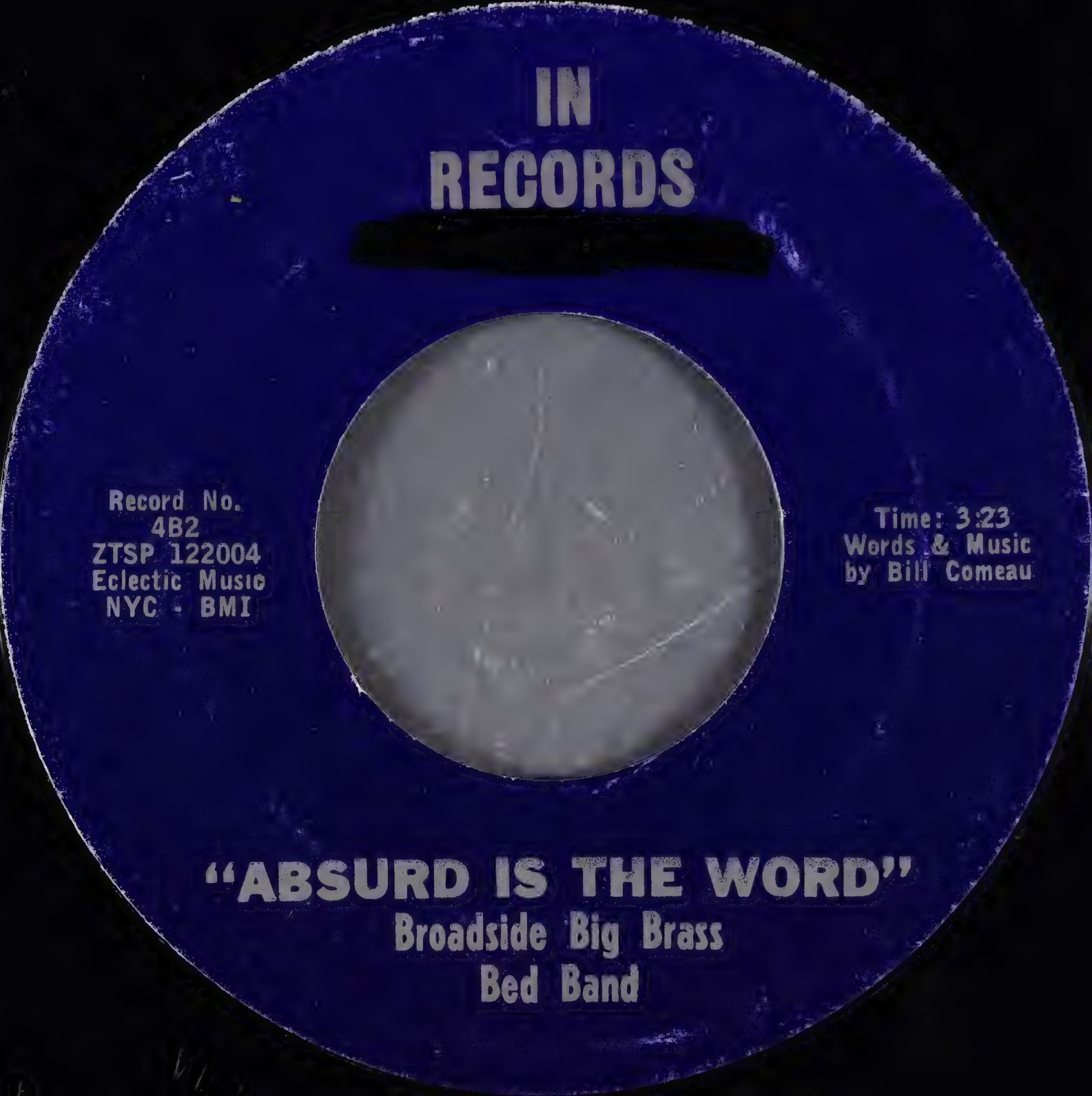
Produced By:
Bridges, Knight,
& Eaton
Time: 2:15
ZTSC-141816

WONDERFUL NIGHT

(Bridges, Knight, Eaton)

CANDACE LOVE


IN
RECORDS
Syncron-Wallingford, Conn.
Record No.
4B1
ZTSP 122003
Eclectic Music
NYC - BMI
Time: 2:30
Words & Music
by Bill Comeau
"DYLAN FANTASY"
Broadside Big Brass
Bed Band


IN
RECORDS
Record No.
4B2
ZTSP 122004
Eclectic Music
NYC - BMI
Time: 3:23
Words & Music
by Bill Comeau
"ABSURD IS THE WORD"
Broadside Big Brass
Bed Band


INDEPENDENT
RECORD
COMPANY
1214
Academy Music
ASCAP
LO8W-1951
Time - 2:27
Prod. by
Monte Bruce
From The
Independent LP 8012
Soundtronic Quitar
CARAVAN
(Ellington, Mills, Tizol)
VINCENT BELL
with the Vincent Bell Quartet
DISTRIBUTED BY LAURIE RECORDS, INC., NEW YORK, N. Y.


INDEPENDENT
RECORD
COMPANY
1214
Jonton Music
BMI
LO8W-1952
Time - 2:14
Prod. by
Monte Bruce
From The
Independent LP 8012
Soundtronic Quitar
THE FAINT
(V. Gambella)
VINCENT BELL
with the Vincent Bell Quartet
DISTRIBUTED BY LAURIE RECORDS, INC., NEW YORK, N. Y.


stere-O-craft
ADVANCE COPY
ROSS
JUNGNICKEL, INC.
ASCAP 5656
TIME: 3:37
1
WILD IS THE WIND
(TOMKIN - WASHINGTON)
SHIRLEY HORN


stere-O-craft
ADVANCE COPY
HARMS, INC.
ASCAP 5670
TIME: 2:11
1
MOUNTAIN GREENERY
(RODGERS - HART)
SHIRLEY HORN

(We Gotta) BUST OUT OF THE GHETTO PART I

(Moody Scott-Ricky Williams-Ted Roberson)



SOUND STAGE 7

SS7-2660

Time 3:18
Produced by
Bergen White
for J. R.
Enterprises, Inc.
Cape Ann Music,
Inc.—BMI
S-874-A

MOODY SCOTT

5-70

A DIVISION OF MONUMENT RECORD CORP.

(We Gotta) BUST OUT OF THE GHETTO PART II

(Moody Scott-Ricky Williams-Ted Roberson)



Time 2:53
Produced by
Bergen White
for J. R.
Enterprises, Inc.
Cape Ann Music,
Inc.—BMI
S-874-B

SS7-2660

MOODY SCOTT

5-70

A DIVISION OF MONUMENT RECORD CORP.


CHESS
©
Rock Island
Mus.-BMI-2:35
15844
TIRED OF BEING LONELY
(J. Owens)
EDDY JACOBS
2014
MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

CHESS

©



Rock Island
Mus.-BMI-2:05

15845

TURN ME LOOSE

(D. Burton)

EDDY JACOBS

2014

MFG. BY CHESS PRODUCING CORP. · CHICAGO, IL 60616

"THE BREAKDOWN" (Part I)

(E. Floyd, M. Rice, R. Thomas)

stax RECORDS



STA-0098

SM-00656 SP

Pub., East/ Memphis Music, BMI

Time: 3:17

(Intro. time 0:15)

RUFUS THOMAS

Rhythm by The Movement

Produced by Tom Nixon

Arranged by Tom Nixon

July, 1971

Stax Records Inc., 98 North Avalon, Memphis, USA

"THE BREAKDOWN" (Part II)

(E. Floyd, M. Rice, R. Thomas)

stax RECORDS



STA-0098

SM-00657 SP

Pub., East/ Memphis Music, BMI

Time: 3:00

(Intro. time 0:05)

RUFUS THOMAS

Rhythm by The Movement

Produced by Tom Nixon

Arranged by Tom Nixon

July, 1971

Stax Records Inc., 98 North Avalon, Memphis, USA


ALTee
TM
RECORDS
ALT-111-A
BMI
SASSY MAUDE
MUSIC
Time: 3:39
Produced by:
COLLINS &
WILLIAMS
℗ 1976
(YOU ARE MY)
LEANIN TREE
(Bob Jones)
ARTIE WHITE
AL-TEE RECORDS CHICAGO, ILLINOIS 60620


ALTee
TM
RECORDS
ALT-111-B
BMI
SASSY MAUDE
MUSIC
Time: 5:34
Produced by:
COLLINS &
WILLIAMS
℗ 1976
A LOVE LIKE YOURS
(IS HARD TO FIND)
(A.B. Collins – A. Williams)
ARTIE WHITE
AL-TEE RECORDS CHICAGO, ILLINOIS 60620


ORIGINAL SOUND
7120 Sunset Blvd., Hollywood 46, Calif.
Drive-In Music
and Westward
(BMI)
OS-89
(or-185)
Produced by
Laboe and
Barrett
Time: 2:33
LET A WOMAN BE A WOMAN -
LET A MAN BE A MAN
(Arlester Christian)
DYKE AND THE BLAZERS


ORIGINAL SOUND ®
7120 Sunset Blvd., Hollywood 46, Calif.
Drive-In Music
and Westward
(BMI)
OS-89
(or-186)
Produced by
Laboe and
Barrett
Time: 2:39
UHH
(Arlester Christian)
DYKE AND THE BLAZERS


fontana
FOR BROADCAST ONLY
NOT FOR SALE
S-1941
YW1-33161
Southern Music
Pub. Co.
(ASCAP) 2:09
Vocal
DON'T BRING ME DOWN
(Johnnie Dee)
THE PRETTY
THINGS
FONTANA RECORDS—VENDOR: MERCURY RECORD CORPORATION


fontana
FOR BROADCAST ONLY
NOT FOR SALE
S-1941
YW1-33162
Southern Music
Pub. Co.
(ASCAP) 2:09
Vocal
WE'LL BE TOGETHER
(Taylor-Mdy-Stax)
THE PRETTY THINGS
FONTANA RECORDS — VENDOR, MERCURY RECORD CORPORATION

AN IKON ENTERPRISES PRODUCTION, SACRAMENTO, CALIFORNIA

A CHOICE FOR AMERICANS IN 1964

33 1/3 RPM

THE JEFFERSONIAN VOTERS LEAGUE, HAYWARD, CALIF

W.M. HORTON, CHAIRMAN

NARRATION: RONALD REAGAN
SCRIPT: WILLIAM HORTON

MFG IN USA BY EVA-TONE® DEERFIELD, ILL

date

RADIO
STATION
COPY



Suggested
Side

45 RPM
2-1610
JZSP 137201
3:45

Publisher
Parsay Pub. Co.
(BMI)

A TEENAGE SON'S OPEN LETTER TO HIS FATHER

-Rev. B. Alberts, PhD.

ROBERT TAMKIN

Produced by Rev. Bill Alberts, PhD

DATE [illegible]

date

RADIO
STATION
COPY



45 RPM
2-1610
JZSP 137292
2:34
Publisher:
Parsay Pub. Co.
(BMI)

HEY GOD

-Rev. B. Alberts, PhD-

REV. BILL ALBERTS, PHD.

Produced by Rev. Bill Alberts, PhD.

© DATE MARCA REG MADE IN U.S.A.

ROXBURY

RECORDS



NOT FOR SALE

Produced by A Dish-A-Tunes, Inc., Williams, Bailey, Kent, Gasper Productions

MONO
DJH0-0076
(BRB0-0076)
BRA0-0076-C
Every Little Tune, Inc., & Mighty-Mo Music Publ. Inc., ASCAP
3:09

FESSOR FUNK AND HIS QUEENS
8th STREET FUNK BAND
Arranged by Paul Griffin & Bert Keyes
LOVE IS SUCH A GOOD THING,
Part I (Terry Lewis)

℗ 1973 ROXBURY RECORDS CORP.

℗ 1973 ROXBURY RECORDS CORP. MANUFACTURED & DISTRIBUTED BY RCA RECORDS

ROXBURY

RECORDS

1622

NOT FOR SALE

Produced by A Dish-A-Tunes, Inc., Williams, Bailey, Kent, Gasper Productions



STEREO
DJH0-0076
(BRB0-0076)
BRB0-0076-B
Every Little Tune, Inc., & Mighty-Mo Music Publ. Inc., ASCAP
6:58

FESSOR FUNK AND HIS QUEENS
8th STREET FUNK BAND
Arranged by Paul Griffin & Bert Keyes
LOVE IS SUCH A GOOD THING, Part I & II (Terry Lewis)

℗ 1973 ROXBURY RECORDS CORP.

© 1973 ROXBURY RECORDS CORP. MANUFACTURED & DISTRIBUTED BY RCA RECORDS


ABBOTT
RECORDS
Compatible
STEREO
Promotional
NOT FOR SALE
CLIFFORD
CURRY
Produced by
Wade Conklin &
Rob Galbraith for
Buzz Cason
Productions
℗1972
United Artists
Records, Inc.
37003
(ATS-10434)
3:45
(No Intro)
THE NATIVES ARE
RESTLESS TONIGHT
(C. Curry)
Tamrose Music BMI
Recorded at Creative Workshop,
Berry Hill, Tennessee
MANUFACTURED AND DISTRIBUTED BY UNITED ARTISTS RECORDS, INC., LOS ANGELES, CALIFORNIA 90028 MADE IN U.S.A.


ABBOTT
RECORDS
Compatible
STEREO
Promotional
NOT FOR SALE
CLIFFORD
CURRY
Produced by
Wade Conklin &
Rob Galbraith for
Buzz Cason
Productions
℗ 1972
United Artists
Records, Inc.
37003
(ATS-10435)
3:15
(Intro :21)
(Can't Shake That)
FUNKY FEELIN'
(C. Curry)
Tamrose Music BMI
Recorded at Creative Workshop,
Berry Hill, Tennessee
MANUFACTURED AND DISTRIBUTED BY UNITED ARTISTS RECORDS, INC., LOS ANGELES, CALIFORNIA 90028 MADE IN U.S.A.

MOON WALK PART I

(Joe Simon)



MONO

Disc Jockey
Not For Sale

Cape Ann Music,
Inc. (BMI)

SS7-2651

Time 2:44

SOUND STAGE 7

S-845-A

JOE SIMON

Produced by John R. for
J. R. Enterprises, Inc.
Horns arranged by Tim Drummond

A DIVISION OF MONUMENT RECORD CORP.

MOON WALK PART II

(Joe Simon)

SOUND STAGE 7

S-845-B

MONO

Disc Jockey Not For Sale

Cape Ann Music, Inc. (BMI)

SS7-2651

Time 3:10

JOE SIMON

Produced by John R. for
J. R. Enterprises, Inc.
Horns arranged by Tim Drummond
Baritone Solo—Norman Ray

A DIVISION OF MONUMENT RECORD CORP.

STRUT YOUR STUFF

(L. Ruffin, Jr.)

G 7179F

Stone City Music
Company (ASCAP)
65908 4:00
Horn Arrangements
By: R. James
D. LeMelle



Arranged by
Rick James
In Album
"In 'N' Out"
G7-991R1

THE STONE CITY BAND

℗1980 & Trademark Motown Record Corp.

A TRADEMARK OF MOTOWN RECORD CORP.


Hi
Dist. by London Records, Inc.
Made in U.S.A.
Jec Publishing Co. (BMI)
Time: 2:35
Hi 2777
45-2250
(Recorded in Memphis)
℗ 1973 Hi Recording Corp.
BACK FOR A TASTE OF YOUR LOVE
(D. Carter - S. Johnson - B. Johnson)
SYL JOHNSON
Producer: Willie Mitchell
HI RECORDING CORP., MEMPHIS, TENN.


Hi
Dist. by London Records, Inc.
Made in U.S.A.
Jec Publishing Co. (BMI)
Time: 2:27
Hi 2778
45-2250
(Recorded in Memphis)
℗ 1973 Hi Recording Corp.
WIND, BLOW HER BACK MY WAY
(Earl Randle)
SYL JOHNSON
Producer: Willie Mitchell
HI RECORDING CORP., MEMPHIS, TENN.

Bright Star



BS-11341 SP

150
VOCAL
Pub., Fairshake, BMI
Time: 2:35

IT'S A MESS I TELL YOU

(Daniels-Moore)

RICKY ALLEN

Arr. by Monk Higgins
Produced by Jack Daniels

DISTRIBUTED BY ATLANTIC RECORD SALES. 1841 BROADWAY NEW YORK, N. Y.

Bright Star



BS-11342 SP

150
INSTRUMENTAL
Pub., Fairshake, BMI
Time: 2:35

SKATE BOO-GA-LOO

(Daniels-Moore)

RICKY ALLEN

Arr. by Monk Higgins
Produced by Jack Daniels

DISTRIBUTED BY ATLANTIC RECORD SALES, 1841 BROADWAY, NEW YORK, N. Y.


THE SOUND OF TODAY
NOW
RECORDS
DOOTSIE
WILLIAMS/BMI
Time 2:40
N-6
(N-6A-RE-S)
PRODUCED BY:
BRIAN ROSS
℗1973
NOW RECORDS
CAN YOU TALK?
(Williams-Green)
RON HOLDEN
DIST. BY ORIGINAL SOUND SALES CORP., 7120 SUNSET BL., HOLLYWOOD, CA 90046


NOW
THE SOUND OF TODAY
RECORDS
DRIVE-IN
MUSIC/BMI
Time 3:20
N-6
(N-6B)
PRODUCED BY:
BRIAN ROSS
℗1973
NOW RECORDS
I NEED YA
(K.L. Holden)
RON HOLDEN
DIST. BY ORIGINAL SOUND SALES CORP., 7120 SUNSET BL., HOLLYWOOD, CA 90046

Reg. U. S. Pat. Off. Marca Registrada Mfr'd by Decca Records A Div. of MCA, Inc., New York, U.S.A.

DECCA

STEREO

From Decca
album
DL 75300
INSTANT REPLAY

32892
(7-L 15,844)
(2:58)



A

PROMOTION COPY
NOT FOR SALE

Leeds Music
Corp./Meki
Music (AS)

HOWARD HARDSELL

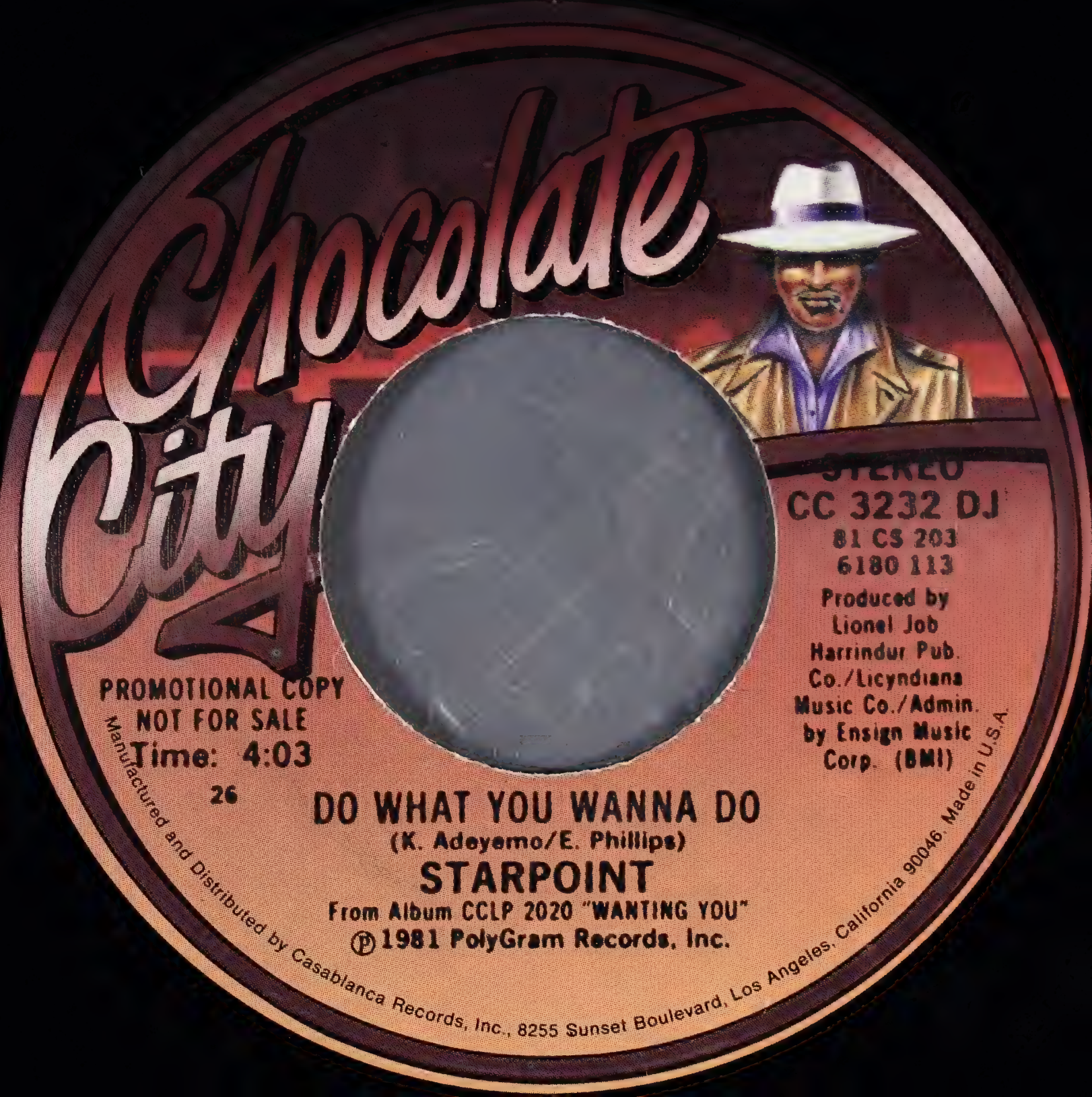
(Two Interviews)

(Tom Patchett-Jay Tarses)

INSTANT REPLAY

EXECUTIVE PRODUCER: BERNIE BRILLSTEIN
PRODUCER: GIL RODIN
Engineer: BRIAN INGOLDSBY


Reg. U. S. Pat. Off. Marca Registrada Mfr'd by Decca Records A Div. of MCA, Inc., New York, U.S.A.
DECCA
STEREO
From Decca
album
DL 75300
INSTANT REPLAY
32892
(7-L 15,845)
(3:08)
PROMOTION COPY
NOT FOR SALE
MCA Music/Meki
Music/Heavy
Axe (AS)
RUN FOR DAYLIGHT-SONG
(Tom Patchett-Jay Tarses-David Axelord)
INSTANT REPLAY
Vocal-H. B. Barnum
EXECUTIVE PRODUCER: BERNIE BRILLSTEIN
PRODUCER: GIL RODIN
Engineer: BRIAN INGOLDSBY


Chocolate City
STEREO
CC 3232 DJ
81 CS 203
6180 113
Produced by
Lionel Job
Harrindur Pub.
Co./Licyndiana
Music Co./Admin.
by Ensign Music
Corp. (BMI)
PROMOTIONAL COPY
NOT FOR SALE
Time: 4:03
26
DO WHAT YOU WANNA DO
(K. Adeyemo/E. Phillips)
STARPOINT
From Album CCLP 2020 "WANTING YOU"
℗1981 PolyGram Records, Inc.
Manufactured and Distributed by Casablanca Records, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.

VINTERTAINMENT

45 RPM
7-69294
A SIDE

STEREO
ST-E-69294-A-SP



7559-69294-7

ELEKTRA®

Edit of the Elektra
LP 60858 -
"ALL NITE"

℗ 1989 Elektra/
Asylum Records.
All Rights
Reserved.

II HYPE (3:33)

(E. McCaine, Free) Pub., Deep Sound Music/Bliss 69 Publishing/Vintertainment Publishing, Inc./ASCAP

ENTOUCH

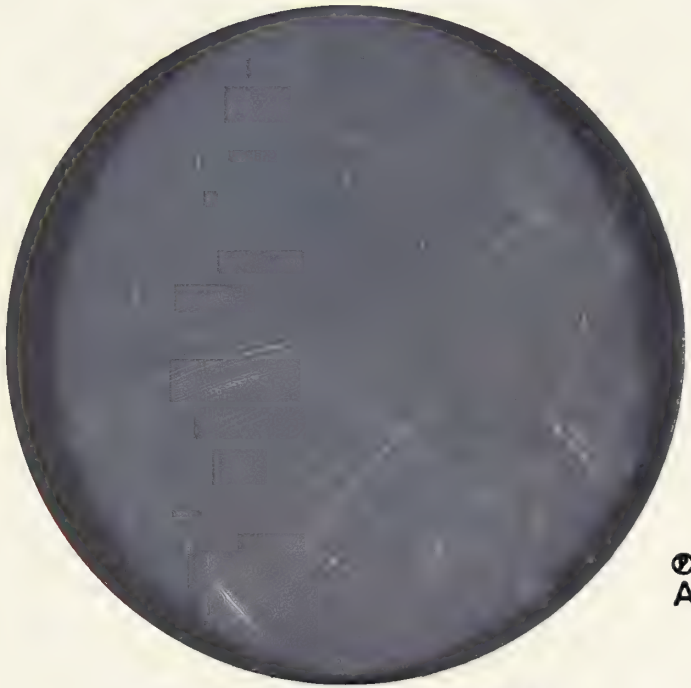
A II Steps Production
Executive Producer: Vincent Davis

MFG. BY ELEKTRA/ASYLUM/NONESUCH RECORDS 75 ROCKEFELLER PLAZA, NEW YORK, NEW YORK 10019. 9229 SUNSET BOULEVARD, LOS ANGELES, CALIFORNIA 90069/A DIVISION OF WARNER COMMUNICATIONS, INC.

VINTERTAINMENT

45 RPM
7-69294
B SIDE

STEREO
ST-E-69294-B-SP
CLUB DUB



7559-69294-7

ELEKTRA®

Special Version
of the Elektra
LP 60858 -
"ALL NITE"

℗ 1989 Elektra/
Asylum Records.
All Rights
Reserved.

II HYPE (2:48)

(E. McCaine, Free) Pub., Deep Sound Music/Bliss 69 Publishing/Vintertainment Publishing, Inc./ASCAP

ENTOUCH

A II Steps Production
Executive Producer: Vincent Davis

MFG. BY ELEKTRA/ASYLUM/NONESUCH RECORDS 75 ROCKEFELLER PLAZA, NEW YORK, NEW YORK 10019. 9229 SUNSET BOULEVARD, LOS ANGELES, CALIFORNIA 90069/A DIVISION OF WARNER COMMUNICATIONS, INC.


HOUSE OF
Orange
Time: 3:15
1451-GD-5-HO
Sunflower
(ASCAP)
Produced By
Allen Orange
& Bill Crump
HO-2405
From House of
Orange LP-6000
"SWEET
WOMAN'S
LOVE" By
Geater Davis
FOR YOUR PRECIOUS LOVE
(Butler-Brooks-Butler)
GEATER DAVIS
Distributed Nationally by House of Orange


HOUSE OF
Orange
Time: 2:44
1451-GD-6-HO
Notes of Gold
(ASCAP)
Produced By
Allen Orange
& Bill Crump
HO-2405
From House of
Orange LP-6000
"SWEET
WOMAN'S
LOVE" By
Geater Davis
WRAPPED UP IN YOU
(V. Davis)
GEATER DAVIS
Distributed Nationally by House of Orange


STEREO
S80-24-1373 A
C 1970
Time: 4:10
Produced by
Carl Pelto
PEOPLE ARE DYING
(And We Say We Care)
(Herb Parker Jr.)
PIERSON LAKE
SOUND 80 4444 WEST 76TH STREET MINNEAPOLIS MINNESOTA 55435 PHONE (612) 920-7781 OR 920-1163


STEREO
S80-24-1373 B
C 1970
Time: 2:30
Produced by
Carl Pelto
FEEL SO GOOD
('Cause I'm In Love)
(Herb Parker Jr. & Jerry Tanner)
PIERSON LAKE
SOUND 80 4444 WEST 76TH STREET MINNEAPOLIS MINNESOTA 55435 PHONE (612) 920-7781 OR 920-1163


REVELATIONS
Salutation
Publishing Co.
(BMI)
Time: 2:41
Side A
SP 250
STEREO
EYES ON THE BOYS
(J. Lamb - L. Landone)
Produced by J. Lamb - L. Landone
℗ © 1981 Salutation Publishing Co.
8 Plover Lane, Westport, Ct. 06880

REVELATIONS

Salutation
Publishing Co.
(BMI)
Time: 2:25

Side B
SP 250
STEREO

REACTION FRACTION

(L. Landone - J. Lamb)

Produced by L. Landone - J. Lamb

℗ © 1981 Salutation Publishing Co.
8 Plover Lane, Westport, Ct. 06880


Reg. U.S. Pat. Off. Marca Registrada Mfr'd by Decca Records A Div. of MCA, Inc., New York, U.S.A.
DECCA
RECORD NO.
32205
(119,373)
(2:13)
Vocal With
Instrumental
Accompaniment
Sanphil Music Co.-
Roznique Music Co.-
Nozark Music Co.
(BMI)
Promotion Copy
Not For Sale
HOUDINI
(F. Hardin)
THE DREAM MACHINE
PRODUCED BY GERNHARD ENTERPRISES
IN ASSOCIATION WITH JOHN BRUMAGE


Reg. U.S. Pat. Off. Marca Registrada Mfr'd by Decca Records A Div. of MCA, Inc., New York, U.S.A.
DECCA
SEP 30 1967
RECORD NO.
32205
(119,374)✣
(2:13)
Vocal With
Instrumental
Accompaniment
Sanphil Music Co.-
Roznique Music Co.-
Nozark Music Co.
(BMI)
Promotion Copy
Not For Sale
B 96
BROKEN HEARTS
(D. Cook-G. Robau)
THE DREAM MACHINE
PRODUCED BY GERNHARD ENTERPRISES
IN ASSOCIATION WITH JOHN BRUMAGE

Verve®
Records

JOHN ERIC
& THE
ISOSCELES
POPCICLES

GONNA
CHANGE
MY MIND

(John Hass-
Jerry Amarosa-
Bob McRee)



VK 10589
(104,358)

Produced By Plenty
Green Productions

Crazy Cajun
Music &
International City
Music (BMI)—2:35

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC.—Made in U.S.A.


Verve Records
JOHN ERIC & THE ISOSCELES POPCICLES
I BEEN TRYING
(J. A. Bankhead, Jr.-Jerry Amarosa-B. McRee)
VK 10589
(104,359)
Produced By Plenty Green Productions
Ermi Music & International City Music (BMI)—2:41
MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC.—Made in U.S.A.

A WORLD OF LOVE

(J. Coleman)

vault

2525 W. 9th Street
Los Angeles
California 90006



V-951

Mothball Music
Co. (BMI)
Time 2:41

(M-422)

Produced by
Stan Silver
Enterprises

T-69

THE NEW WORLD

WITH

MARY LOU

SMALL TOWN GIRL

(J. Scott)



vault

2525 W. 9th Street
Los Angeles
California 90006

V-951

Prima Donna
Music Co. (BMI)
Time 2:13

(M-423)

Produced by
Stan Silver
Enterprises

THE NEW WORLD

WITH

MARY LOU

"COLUMBIA" AND TRADE MARKS. REG. U.S. PAT. OFF. MARCAS REGISTRADAS. TRADE MARK. MADE IN U.S.A.

COLUMBIA

PROMOTION RECORD

NOT FOR SALE

HIGH-FIDELITY PLUS

4-21474
JZSP 37304

45 RPM

2:39
(ASCAP)
Milene Music

48

RUN BOY
- Heath -
RAY PRICE


"COLUMBIA" AND TRADE MARKS. REG. U.S. PAT. OFF. MARCAS REGISTRADAS. TRADE MARK. MADE IN U.S.A.
COLUMBIA
PROMOTION RECORD
NOT FOR SALE
HIGH-FIDELITY PLUS
4-21474
JZSP 37305
45 RPM
2:52
(BMI)
Apache Music Co.
48
YOU NEVER WILL BE TRUE
- Price -
RAY PRICE

Capitol

REG. U.S PAT OFF.

PROMOTIONAL RECORD

Fairway Music
Corp.
BMI-2:35
F3222



Vocal with
Instrumental
Accompaniment
(45-13677)

MANUFACTURED BY CAPITOL RECORDS, INC. U. S. A. • NOT FOR SALE • RESTRICTED TO PROMOTIONAL USE ONLY

I THOUGHT OF YOU

(Jimmy Rollins)

JEAN SHEPARD

with Bill Woods' Orchestra


Capitol
REG U S PAT OFF.
PROMOTIONAL RECORD
Central Songs, Inc.
BMI-2:46
F3222
Vocal with
Instrumental
Accompaniment
(45-13676)
49
BEAUTIFUL LIES
(Jack Rhodes)
JEAN SHEPARD
with Bill Woods' Orchestra
MANUFACTURED BY CAPITOL RECORDS, INC. U. S. A. · NOT FOR SALE · RESTRICTED TO PROMOTIONAL USE ONLY

RCA VICTOR



47-8360

Elvis Presley
Music Inc. BMI
RPKM-0234

2:13

45
RPM

VIVA LAS VEGAS
(from the M-G-M motion picture release
"Viva Las Vegas") (Doc Pomus-Mort Shuman)

ELVIS PRESLEY
with the Jordanaires


RCA VICTOR
47-8360
Progressive Music
Pub. Co. Inc., BMI
RPKM-0235
3:03
45
RPM
WHAT'D I SAY
(from the M-G-M motion picture release
"Viva Las Vegas") (Ray Charles)
ELVIS PRESLEY
with the Jubilee Four and
Carole Lombard Quartet


GA
Challenge
ULTRA HIGH FIDELITY
45 RPM
45 RPM
(45-146)
Golden West
Melodies, Inc.
BMI
SIDE 1
Time: 2:16
TRAIN TO NOWHERE
(Dave Burgess)
THE CHAMPS
1016


GA
Challenge
ULTRA HIGH FIDELITY
45 RPM
45 RPM
(45-147)
Jat Music Co.
BMI
SIDE 2
Time: 2:09
TEQUILA
(Chuck Rio)
THE CHAMPS
1016


Mercury
RECORDS
HIGH FIDELITY
71398X45
YW16474
Figure Music
(BMI) 2:20
Vocal by
Gino & Gina
KOOKA-DONG
(Chinese Proverb)
(Swirn-Giosasi)
GINO & GINA
MERCURY RECORD CORPORATION · MADE IN U.S.A.


Mercury
RECORDS
HIGH FIDELITY
71398X45
YW16473
Figure Music
(BMI) 2:21
Vocal by
Gino & Gina
YOU'RE MINE ALONE
(Swirn-Giosasi)
GINO & GINA
MERCURY RECORD CORPORATION · MADE IN U.S.A.


ABC-PARAMOUNT
Jat Music Co.
BMI — 2:06
45-9899
AMP 45-3196
TEQUILA
(Chuck Rio)
EDDIE PLATT
AND HIS ORCHESTRA
A PRODUCT OF AM-PAR RECORD CORP.


ABC-PARAMOUNT
Sun Crest Music Co.
BMI — 2:04
45-9899
AMP 45-3197
POPCORN
(Ray Johnson)
EDDIE PLATT
AND HIS ORCHESTRA
A PRODUCT OF AM-PAR RECORD CORP.


SPIRAL
RECORD CORP.
875 - Fifth Ave., New York, N. Y.
Spiral Record
Corp. Pub.-ASCAP
MO9W-5727
Side 1
M-14
Time 1:41
OLIVER TWIST
(Gladys Shelley - Rod McKuen)
ROD McKUEN
1407


SPIRAL
RECORD CORP.
875 - Fifth Ave., New York, N. Y.
Spiral Record
Corp. Pub.-ASCAP
MO9W-5726
Side II
M-7
Time 2:00
CELEBRITY TWIST
(Gladys Shelley - Rod McKuen)
ROD McKUEN
1407


SOMA RECORD CO. MINNEAPOLIS, MINNESOTA
soma
Peer (BMI)
2:20 William
Dreger, Producer
KB 1774 A
9
1137
MULE SKINNER BLUES
(JIMMY RODGERS)
THE FENDERMEN
Vocal—Phil Humphrey
Lead Guitar-Jim Sundquist


SOMA RECORD CO. MINNEAPOLIS, MINNESOTA
soma
Bengtsson (BMI)
1:39 William
Dreger, Producer
1137
TORTURE
(Sundquist-Humphrey)
THE FENDERMEN
KB 1774 B

"TIGER TWIST"

(H. Tical)
From The Motion Picture
"Tropico De Notte"



KC 101 (A)
N8OW-5439

Sweco Music Corp.
BMI
Time: 1:58

Reg. U.S. Pat. Off
RECORDS

ARMANDO SCIASCIA
& HIS ORCH.

"BI-A-BI CHUCA"

(H. Tical)
From The Motion Picture
"Tropico De Notte"



KC 101 (B)
N8OW-5440

Sweco Music Corp.
BMI
Time: 2:00

Reg. U.S. Pat. Off
RECORDS

ARMANDO SCIASCIA
& HIS ORCH.


SUN
Hi Lo Music,
Inc.
BMI
U-358
Vocal
1:50
I FORGOT TO REMEMBER TO FORGET
(Kesler-Feathers)
JOHNNY CASH
AND THE TENNESSEE TWO
321
MEMPHIS, TENNESSEE


SUN
Jack Clement
Music, Inc.
BMI
U-359
Vocal
1:54
KATY TOO
(Clement-Cash)
JOHNNY CASH
AND THE TENNESSEE TWO
321
MEMPHIS, TENNESSEE

SEND WALLACE TO THE WHITE HOUSE ELECTION DAY . . .

(Copyright Applied For)



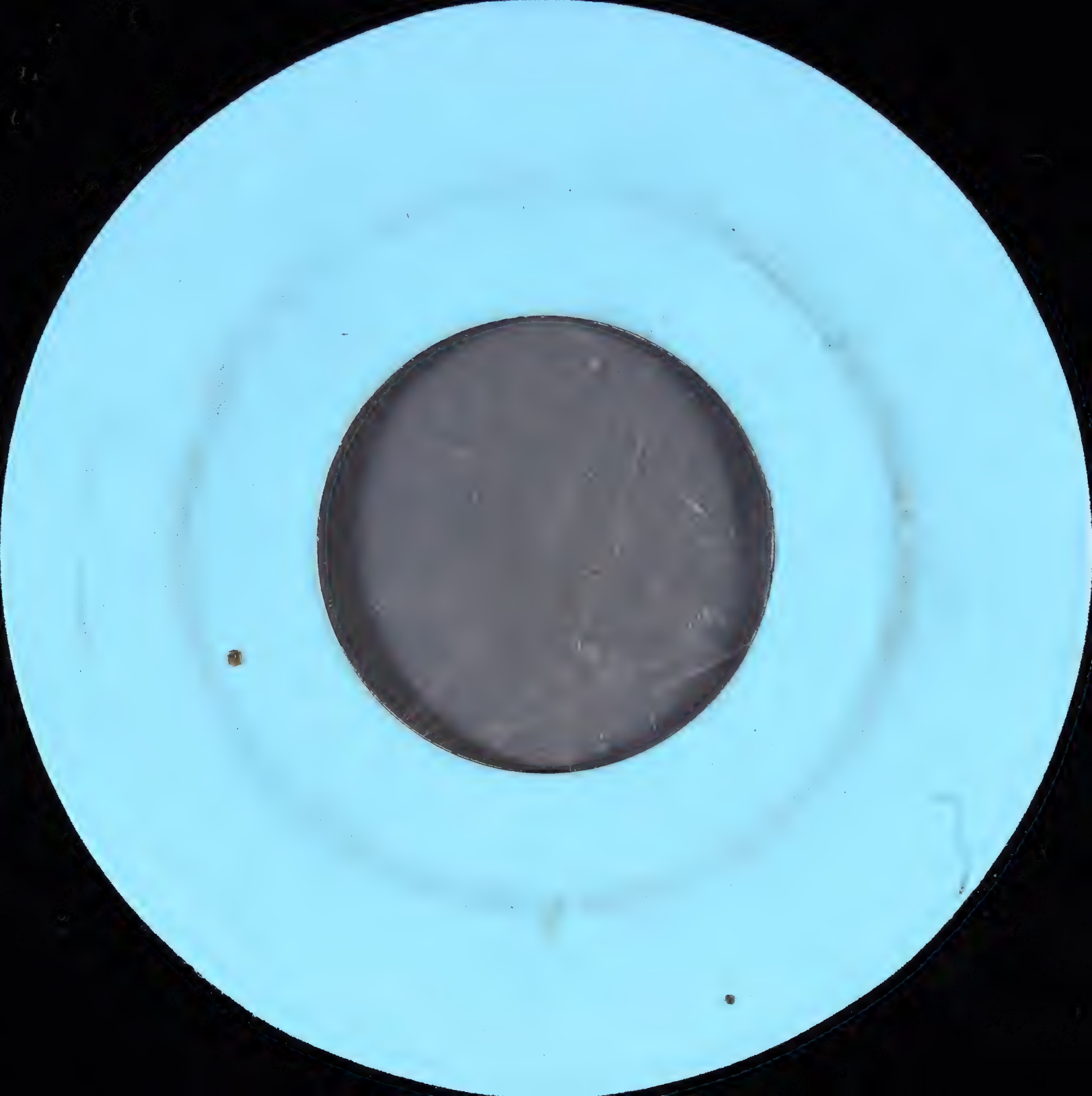
Commercial use on radio stations is reserved by producers.

45 RPM

ALL RIGHTS RESERVED BY STALLINGS & ATHERTON

1. WALLACE SONG (Vocal) 1:00
2. WALLACE SONG (Inst.) 1:00

PRODUCED BY
STALLINGS & ATHERTON
BOX 1111
NACOGDOCHES, TEX.



WALLACE CAMPAIGN
RADIO



Side A

45 RPM

1291 WAL.

#1. Communism — 60 Sec.

#2. Taxes — 60 Sec.

#3. Law and Order — 60 Sec.

#4. Viet Nam — 60 Sec.

WALLACE CAMPAIGN
RADIO



Side B

45 RPM

1291 WAL.

#1. Law and Order — 30 Sec.
#2. Foreign Aid — 30 Sec.
#3. Law and Order — Local Tag — 30 Sec.
#4. Schools — Local Tag — 30 Sec.

25 YEARS OF CHICANO ROCK

BABY WE'RE THROUGH

(H.& M. Gonzalez)

RAMPART



SIDE A

FARO MUSIC PUB.
(BMI) Time: 2:32
A JOINT EFFORT
PRODUCTION
MCF 2007-A

LAVA & THE HOT ROCKS

© Ⓟ 1985 GORDO

SILVER ANNIVERSARY EDITION

25 YEARS OF CHICANO ROCK

RAMPART

HERE I GO

(H.& M. Gonzalez)



SIDE B

FARO MUSIC PUB.
(BMI) Time: 3:20
A JOINT EFFORT
PRODUCTION
MCF 2007-B

LAVA & THE HOT ROCKS

℗ © 1985 GORDO

SILVER ANNIVERSARY EDITION

GME

A DIVISION OF GROVES MUSIC ENTERPRISES

5484 Lenox Drive

San Diego, CA 92114

GME-5485 A

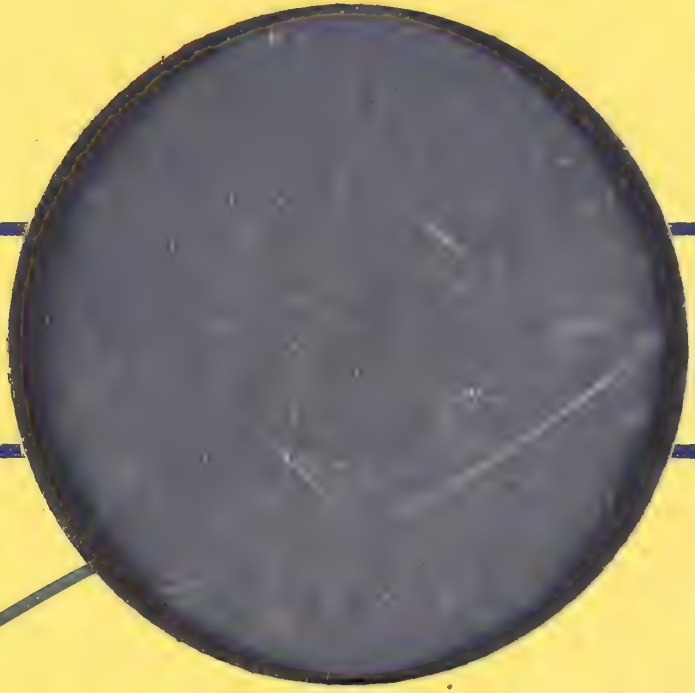
Septette Pub.
BMI

STEREO

Time 2:30

℗1978 GME

VOCAL



RAY
+

BRAND NEW CAR

(E. Groves)

BIG BOY GROVES

Prod. by E. Groves


GME
A DIVISION OF GROVES MUSIC ENTERPRISES
5484 Lenox Drive
San Diego, CA 92114
GME-5485 B
STEREO
Septette Pub.
BMI
Time 2:32
℗1978 GME
INSTRUMENTAL
RIDE ON
(E. Groves)
BIG BOY GROVES
Prod. by E. Groves

TOM PETTY

PRODUCED BY RICK RUBIN
WITH TOM PETTY
& MIKE CAMPBELL

7-17925-A
5:10
(Album Version)







From the Warner Bros.
album WILDFLOWERS
(1/4/2-45759)

Gone Gator Music ASCAP

IT'S GOOD TO BE KING

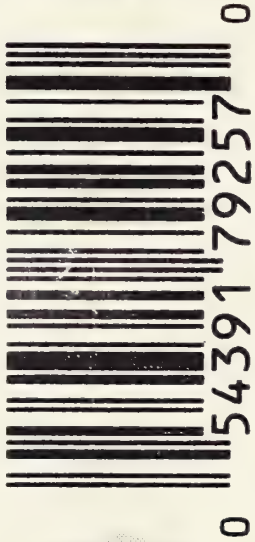
(Words & Music by Tom Petty)

℗1994 Warner Bros. Records Inc.

TOM PETTY

PRODUCED BY RICK RUBIN
WITH TOM PETTY
& MIKE CAMPBELL
Mixed by Richard Dodd

7-17925-B
2:45
(Acoustic Version)





Gone Gator Music ASCAP



Original version available
on the Warner Bros. album
WILDFLOWERS (1/4/2-45759)

CABIN DOWN BELOW

(Words & Music by Tom Petty)

℗1994 Warner Bros. Records Inc.

5/4/72

ASYLUM RECORDS



VOCAL
AS-24228 SP
MONO

AS-11005
Pub., Benchmark Music; ASCAP
Time: 3:21

8:09

TAKE IT EASY

(Jackson Browne - Glenn Frey)

EAGLES

Produced by Glyn Johns

℗ 1972 Asylum

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.


UPTOWN
RECORDS
A SIDE
UPTS7-54526
MC 39383E
(Radio Version)
4:30 ASCAP
℗ 1992 MCA Records, Inc.
REMINISCE
(Kenneth "G - Love" Greene-Dave "Jam" Hall)
PRODUCED BY DAVE "JAM" HALL FOR UNTOUCHABLES ENTERTAINMENT, INC.
Co-Produced by Sean "Puffy" Combs Execcutive Producers: Sean "Puffy" Combs, Kurt Woodley
and Charlie Davis Original version appears on the Mary J. Blige album, "What's The 411?",
UPT-10681 Stone Jam Publishing/WB Music Corp./Ness, Nitty & Capone Inc.
MARY J. BLIGE
MCA RECORDS
MFD BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608


UPTOWN
RECORDS
B SIDE
UPTS7-54526
MC 39384
(Instrumental)
5:17 ASCAP
® 1992 MCA Records, Inc.
REMINISCE
(Kenneth "G - Love" Greene-Dave "Jam" Hall)
PRODUCED BY DAVE "JAM" HALL FOR UNTOUCHABLES ENTERTAINMENT, INC.
Co-Produced by Sean "Puffy" Combs Execcutive Producers: Sean "Puffy" Combs, Kurt Woodley and Charlie Davis Original version appears on the Mary J. Blige album, "What's The 411?", UPT-10681 Stone Jam Publishing/WB Music Corp./Ness, Nitty & Capone Inc.
MARY J. BLIGE
MCA RECORDS
MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608


MARCA REGISTRADA
MADE BY DECCA RECORDS, INC. NEW YORK, U. S. A.
DECCA®
SAMPLE COPY—NOT FOR SALE
RECORD NO.
9-29755
(45-87713)◈
(2:18)
Singing With
Instrumental
Accompaniment
Copar Music
Time 2:18 (BMI)
MISSING YOU
(Red Sovine-Dale E. Noe)
RED SOVINE


Dot
REG. U. S. PAT. OFFICE
DOT RECORDS, INC., GALLATIN, TENN.
American
Music Inc.
45-1266
E4KW-7901
M-8427
30
WHEN THE ROSES BLOOM AGAIN
(A. Delmore—R. Delmore)
MAC WISEMAN
8-55


Dot
REG. U. S. PAT. OFFICE
DOT RECORDS, INC., GALLATIN, TENN.
Milene
Music Corp.
ASCAP
45-1266
E4KW-7903
M-8429
FIRE BALL MAIL
(Floyd Jenkins)
MAC WISEMAN
8-55


Dot
REG. U. S. PAT. OFFICE
DOT RECORDS, INC.
GALLATIN, TENN.
Acuff-Rose
Pub. Co.
(BMI)
45-1158
(E2-KW-8785)
M-7033
14
YOU'RE SWEETER THAN
HONEY
(C. Krise)
MAC WISEMAN


Dot
REG. U. S. PAT. OFFICE
DOT RECORDS, INC., GALLATIN, TENN.
Vocal
with Instrumental
Accompaniment
45-1158
(E2-KW-8786)
M-7034
DON'T LET YOUR SWEET LOVE DIE
(Roy Hall)
MAC WISEMAN

RCA VICTOR — RCA MONOGRAM — DOG & PHONOGRAPH — HIS MASTER'S VOICE — "RED SEAL" REG. U.S. PAT. OFF. — MARCAS REGISTRADAS

RCA VICTOR

RECORD PREVUE

RCA VICTOR DIV.
CAMDEN, N. J.

RADIO CORPORATION
OF AMERICA

Hill and Range
BMI

(F2WW-6260)



NOT FOR SALE
47-6289
"NEW ORTHOPHONIC"
HIGH FIDELITY

LET'S SQUIGGLE

(Gary Walker)

PORTER WAGONER

Time: 2:21

THE EARTH SATELLITE

Side A

45 RPM

M · R RECORD



NARRATION BY

ALLAN FORD

SIGNALS FROM OUTER SPACE

Side B

45 RPM



M · R
RECORD

ACTUAL RECORDING OF THE
SIGNALS BROADCAST BY THE
FIRST EARTH SATELLITE.
OCTOBER, 1957


WARNER BROS. RECORDS
MADE IN U.S.A. • WARNER BROS. RECORDS INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.
NIKITA THE K
And The Friends Of Ed Labunski
7005
(K51249)
GO GO RADIO MOSCOW
(Dreeben-Labunski) Last Resort - BMI - 3:25
Parodies Include: TELL IT TO THE RAIN (Petrillo-Cifelli) Saturday Music - BMI GEORGY GIRL (Springfield-Dale) Chappell & Co. Inc.-ASCAP WE AIN'T GOT NOTHIN' YET (Gilbert-Scala-Esposito) Ananga-Ranga Music - BMI
Produced by Ed Labunski & Hal Dreeben


WARNER BROS.
RECORDS
MADE IN U.S.A. • WARNER BROS. RECORDS INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.
THE FRIENDS OF ED LABUNSKI
7005
(K51250)
THE SPOILER
(Ed Labunski)
Last Resort BMI - 2:25
Produced by Ed Labunski

CONELRAD

1960



45 RPM

NYSCDC-2

New York State
Civil Defense Commission

Gen. C. R. Huebner, Director



Salsoul™ RECORDS

Produced By
Jeff Collins
And
Paul Saca For
Duval Records
And Filmworks,
Inc.
Arranged By
Joaquin
Guergo
"A Tom
Moulton Mix"



MONO
S7 2084 (DJ)
S7 2084 A
SIDE A
NOT
FOR SALE
BMI
3:12

(I WANNA) GO HOME WITH YOU
(J. Collins-P. Saca)
THE MIAMI DISCO BAND
featuring BEVERLY BARKLEY
℗1979 Salsoul Record Corp.

MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016

Salsoul™ RECORDS

Produced By
Jeff Collins
And
Paul Saca For
Duval Records
And Filmworks,
Inc.
Arranged By
Joaquin
Guergo
"A Tom
Moulton Mix"



STEREO
S7 2084 (DJ)
S7 2084 A
SIDE A
NOT
FOR SALE
BMI
3:12

(I WANNA) GO HOME WITH YOU
(J. Collins-P. Saca)
THE MIAMI DISCO BAND
featuring BEVERLY BARKLEY
℗ 1979 Salsoul Record Corp.

MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016

FANTASTIC

RECORDS

A DIVISION OF SER PRODUCTIONS, INC.

Resco Music
BMI
Time 2:59



F-001
(H-009)
A Ser
Production

KNOCK KNEES

(J. Turnero)

"SWEETS" REED

Arr. and Cond. by Ernie Freeman
and Rene Hall
Supervised by Skip Layne

FANTASTIC

RECORDS

A DIVISION OF SER PRODUCTIONS, INC.



Resco Music
BMI
Time 2:24

F-001
(H-010)
A Ser
Production

THAT'S WHY I'M MESSIN' 'ROUND HERE

(J. Turnero-A. Reed)

"SWEETS" REED

Arr. and Cond. by Ernie Freeman
and Rene Hall
Supervised by Skip Layne

Verve®

SPECIAL DISC JOCKEY RECORD

MYRNA SMITH

Prod. By
Garry Sherman/
Kahn Assoc.

Arr. By
Garry Sherman

MOVE A LITTLE CLOSER TO HIM

(Sherman-Elgin)



VK-10497
(102,104)

Copperleaf Music
BMI
2:29

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

Verve®

SPECIAL DISC JOCKEY RECORD

MYRNA SMITH

Prod. By
Garry Sherman/
Kahn Assoc.

Arr. By
Garry Sherman



SOUND OF TEARS

(Sherman-Elgin)

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

VK-10497
(102,106)

Copperleaf Music
BMI
2:30

LOOK TO KOOL FOR THE HITS

KOOL

RECORDS

Allstar
ASCAP-2:17
K-1254

1004-45
HIGH FIDELITY
UNBREAKABLE

MAY YOUR WISH COME TRUE

(Marie C. Laura)

BURT & CHARLIE

MFG'D BY KOOL RECORD CO. 8029 GULF FREEWAY - HOUSTON, TEXAS

LOOK TO KOOL FOR THE HITS

KOOL

RECORDS



Allstar
ASCAP-1:50
K-1255

1004-45
HIGH FIDELITY
UNBREAKABLE

IT'S YOU I'M THINKING OF

(M. Laura-D. James)

BURT & CHARLIE

MFG'D BY KOOL RECORD CO. 8029 GULF FREEWAY - HOUSTON, TEXAS

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Hodi Music
BMI
2:35

K13862
(103,867)

★

THE WORD CALLED LOVE

(The Sound Of Christmas)
(Rhys O'Brien)

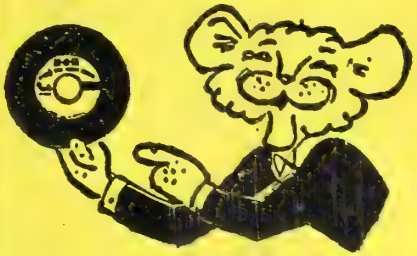
RHYS O'BRIEN

Prod. By Phil Ramone
For Mangum-St. James Prod.

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Hodi Music
BMI
2:01

K13862
(103,868)

CHRISTMAS MORNING

(Rhys O'Brien)

RHYS O'BRIEN

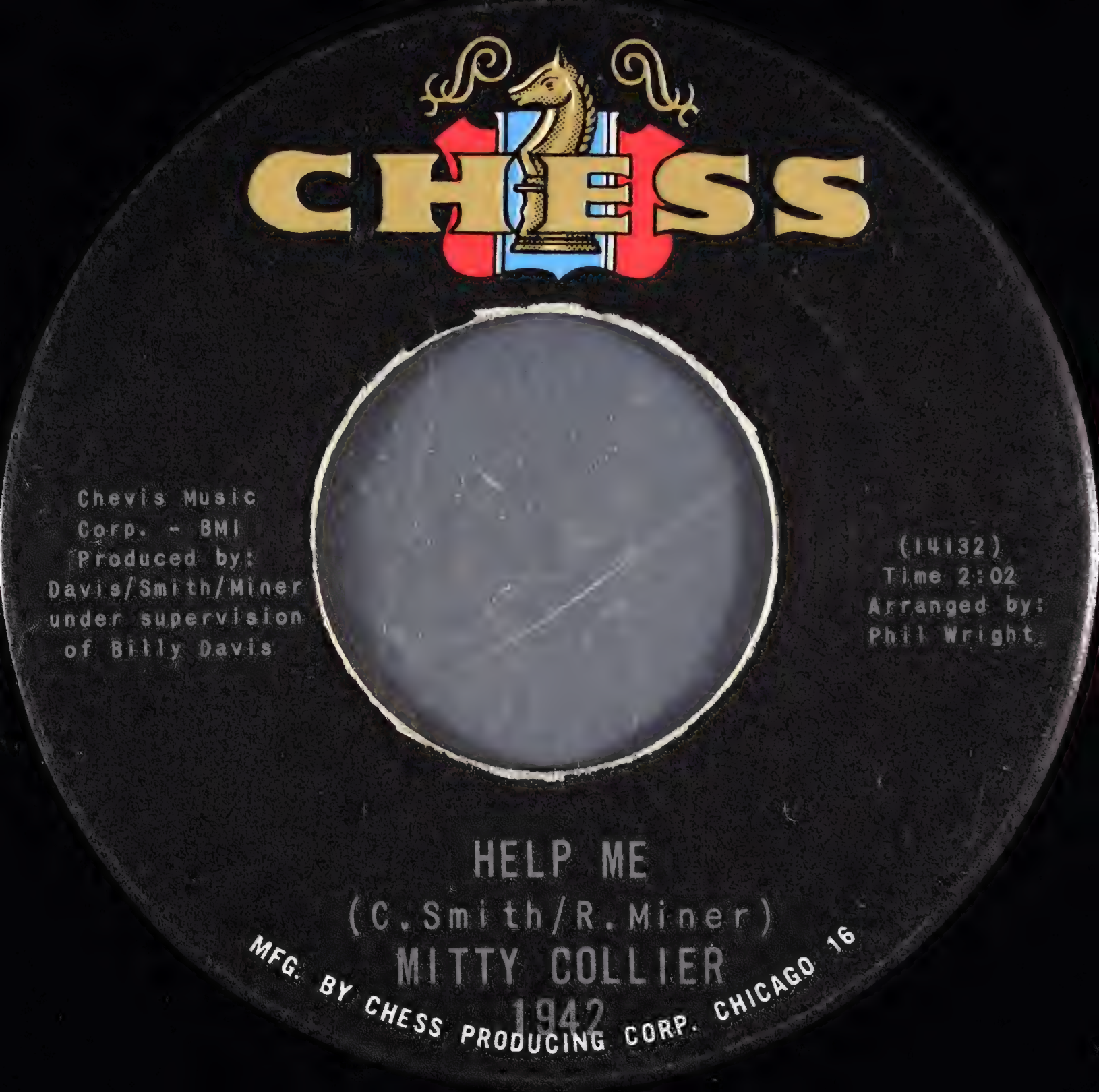
Prod. By Phil Ramone
For Mangum-St. James Prod.

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.


Jewel..... RECORDS
©1965
Maclen
Music
BMI
Time: 3:34
Prod by
Gene Kent
JEWEL
802
SL-1543
WHY DON'T WE DO IT IN
THE ROAD?
(LENNON-McCARTNEY)
LOWELL FULSOM
PRODUCED BY JEWEL RECORDS - 728 TEXAS ST. SHREVEPORT, LA.


Jewel..... RECORDS
©1965
Su-Ma/
Little M
BMI
Time: 2:45
Prod by
Fats
Washington
TOO SOON
(FATS WASHINGTON)
LOWELL FULSOM
PRODUCED BY JEWEL RECORDS - 728 TEXAS ST. SHREVEPORT, LA.


CHESS
Chevis Music
Corp. - BMI
Produced by:
Billy Davis
(14131)
Time 3:15
Arranged by:
Phil Wright
FOR MY MAN
(Billy Davis)
MITTY COLLIER
1942
MFG. BY CHESS PRODUCING CORP. CHICAGO 16


CHESS
Chevis Music
Corp. - BMI
Produced by:
Davis/Smith/Miner
under supervision
of Billy Davis
(14132)
Time 2:02
Arranged by:
Phil Wright
HELP ME
(C.Smith/R.Miner)
MITTY COLLIER
1942
MFG. BY CHESS PRODUCING CORP. CHICAGO 16


THERE'S SOMETHING ON YOUR MIND
(C.J.McNeely)
Mercedes Mus.Co BMI
2:35
66216
IM-6301
Producer
Scott Turner
BABY RAY
Arr. Scott Turner & Charlie McCoy
IMPERIAL
A PRODUCT OF LIBERTY RECORDS
A DIVISION OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA


THE HOUSE
ON SOUL HILL
(Scott Turner-Ray Eddlemon)
Metric Music Co. BMI
2:04
66216
IM-6302
Producer:
Scott Turner
BABY RAY
Arr by Scott Turner & Charlie McCoy
IR
IMPERIAL
A PRODUCT OF LIBERTY RECORDS
A DIVISION OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA

45 RPM

ATCO

RECORDS



68-C-14930 SP
PLUG SIDE

45-6627
VOCAL
Pub., World War Three-Downstairs, BMI
~~Time: 2:52~~

TURN OUT THE FIRE

(K. Gamble-M. Farrow-T. Bell)

THE SOUL SURVIVORS

Arranged by Bobby Martin & Thom Bell
Produced by Gamble-Huff

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

45 RPM

ATCO

RECORDS



68-C-14929 SP

45-6627

VOCAL

Pub., Soul Survivors Pub., LTD., BMI

Time: 2:20

GO OUT WALKING

(R. Ingui-P. Venturini-E. Leonetti)

THE SOUL SURVIVORS

Arranged by Bobby Martin & Thom Bell

Produced by Gamble-Huff

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.


CALLA
RECORDS
1631 BROADWAY
N.Y.C., N.Y.
STEREO
A Deek Atkins Production
Arranged by: Deek Atkins Band
Conducted by: Richard Pegee
C-165
C-165-A
Sea-Jack Music, Inc./
Jamf Music, Inc.-BMI
Time: 5:05
"OH HAPPY DAY"
(Deek Atkins)
THE BILLY MITCHELL GROUP


CALLA
RECORDS
1631 BROADWAY
N.Y.C., N.Y.
STEREO
A Deek Atkins
Production
Arranged by:
Deek Atkins
Band
Conducted by:
Richard Pegee
C-165
C-165-B
Wilderness
BMI
Time: 3:03
"THE CHOKIN' KIND"
(Harlan Howard)
THE BILLY MITCHELL GROUP


PINK
VAULT
PV—08
A
33
RPM
THINKING MISSES
1. Stand Up
2. Dirt Is On Floor
p. 1989 Wet Sounds


PINK
VAULT
PV-08
B
33
RPM
THINKING MISSES
1. The Party
2. Santa Claus 2
3. Untitled
p 1989 Wet Sounds


LA ROSA
Trade Mark Reg.
Made in U.S.A. by
LA ROSA RECORDS
Verroca Music-BMI
TIME: 2:32
101A
ZTSP 86513
Arranged By
Teacho Wiltshire
Produced By
Verroca & Rosa
SAVE HER LOVE FOR ME
(Steve V. Verroca)
FRANKIE LOVE


LA ROSA
Trade Mark Reg.
Made in U.S.A. by
LA ROSA RECORDS
Hill & Range-BMI
TIME: 2:31
101 B
ZTSP 86514
Arranged By
Teacho Wiltshire
Produced By
Verroca & Rosa
FIRST STAR
(D. Pomus. M. Shuman)
FRANKIE LOVE

WORD

MEADOWGREEN

SIDE A
45 RPM
STEREO

TIME: 5:37

684920-DJ
(9016849203)

FOR PROMOTION
ONLY
NOT FOR SALE



(Larry Bryant)
(Stonebrook Music
Co.-SECAC)

(From the
Word-
Meadowgreen LP
"Silent Movies"
7014165577)

Produced by
Joe Huffman

FROG IN A BOX
LARRY BRYANT

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WORD

MEADOWGREEN

SIDE B
45 RPM
STEREO

684920-DJ
(9016849203)



TIME: 1:00

FOR PROMOTION
ONLY
NOT FOR SALE

INTERVIEW WITH LARRY BRYANT

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CITATION

RECORDS



Side A

Time 2:45
17371

IT REMINDS ME

D. Casaubon

DISTANT SOUNDS

CITATION

RECORDS

Side B

Time 2:14
17372

DREAMIN'

B. Bembenek

DISTANT SOUNDS

PART II

Family Life Radio Spots

UNDERSTANDING AND FORGIVENESS. . .

two important qualities of lasting marriage

Marriage is a relationship which can provide an atmosphere for developing loving, caring persons. But, we are painfully aware many marriages are hurting. Many need a nudge in the direction of reconciliation.

33 1/3 rpm (NR6181)

X 75 30

For Public Service Release

1.	"Kiss Her Again"	:60
2.	"Doctor's Advice"	:30
3.	"Your Wife's Dishes?"	:30
4.	"Forgive Her"	:60
5.	"Forgive Him"	:60
6.	"Leaving Isn't Answer"	:30

Produced by: The Mennonite Churches
Distributed by:
Mennonite Media Services
Harrisonburg, Va. 22801
(703) 434-2026

PART II

Family Life Radio Spots

UNDERSTANDING AND FORGIVENESS. . .

two important qualities of lasting marriage

Marriage is a relationship which can provide an atmosphere for developing loving, caring persons. But, we are painfully aware many marriages are hurting. Many need a nudge in the direction of reconciliation.

33 1/3
rpm
(NR6181)

X 75
30

10-3-75

For Public Service Release

1.	"Kiss Her Again"	:60
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3.	"Your Wife's Dishes?"	:30
4.	"Forgive Her"	:60
5.	"Forgive Him"	:60
6.	"Leaving Isn't Answer"	:30

Produced by: The Mennonite Churches
Distributed by:
Mennonite Media Services
Harrisonburg, Va. 22801
(703) 434-2026

FOOD, NUTRITION & HEALTH

U.S. Departments of Agriculture,
Health, Education and Welfare,
Grocery Manufacturers of America.

FNH - 111
Side A



33⅓ RPM
(FNH - 111 A)

1. Pregnant Woman	30 sec.
2. Diet	30 sec.
3. School	30 sec.

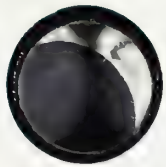
Volunteer Agency
Young & Rubicam International, Inc.
A Public Service of this Station &
The Advertising Council

Ad Council

FOOD, NUTRITION & HEALTH

U.S. Departments of Agriculture, Health, Education and Welfare, Grocery Manufacturers of America.

FNH - 111
Side A



33⅓ RPM
(FNH - 111 A)

1. Pregnant Woman	30 sec.
2. Diet	30 sec.
3. School	30 sec.

Volunteer Agency

Young & Rubicam International, Inc.
A Public Service of this Station &
The Advertising Council

Ad Council

SUMMER 1975

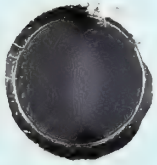
SAVE THE CHILDREN FEDERATION

345 East 46th Street
New York, N.Y. 10017

Founded 1932

Member of the American Council of Voluntary Agencies for Foreign Service

SIDE 1
DR 6115



33.3
Universal Groove

1. HUNGER	.60
2. BILLS	.60
3. SATISFACTION	.30
4. INVESTMENT	.30
5. JOIN THE MARCH	.10
6. SAY "YES"	.10

SUMMER 1975

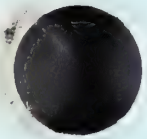
SAVE THE CHILDREN FEDERATION

345 East 46th Street
New York, N.Y. 10017

Founded 1932

Member of the American Council of Voluntary Agencies for Foreign Service

SIDE 2
DR 6116



33.3
Universal Groove

1. HARD LIFE	.60
2. PICNIC	.60
3. DISASTER	.30
4. RACE OF LIFE	.30
5. LUCK	.10
6. HELP	.10

SOIL CONSERVATION SERVICE
U.S. Department of Agriculture
Washington, D.C. 20250

VOICES OF CONSERVATION #9

Produce and Protect

SIDE ONE **33⅓ RPM**

1. Prevent Soil Erosion	:30
2. Check Soil First	:30
3. Soil Surveys Help	:10
4. Conservation Farming	:10

Voiced by BILL HART

SOIL CONSERVATION SERVICE
U.S. Department of Agriculture
Washington, D.C. 20250

VOICES OF CONSERVATION #9

Produce and Protect

SIDE TWO **33⅓ RPM**

1. Home And The Environment	:60
2. Rain, For Good Or Bad	:30
3. Millions More Acres	:20
4. America's Conservationist	:10

Voiced by BILL HART

STUDIO 'V'

33 1/3 MICROGROOVE
107301 A

AMERICAN CANCER SOCIETY®

AUDIENCE PROMOTION FOR CONTINUOUS USE

"MISS HOPE OF PENNSYLVANIA CANCER PROMO MESSAGES"

1. (:30) HOPE
2. (:40) IMPOSSIBLE DREAM
3. (:30) ONE-IN-FOUR
4. (:30) HEALTH CHECK-UP
5. (:12) LEARN SAFEGUARDS
6. (:20) GENERAL
7. (:50) SAFEGUARDS
8. (:60) CHILDREN'S CANCER
9. (:60) HEALTH CHECK-UP

STUDIO "V" RECORDING LABS 440 BIRCH ST., SCRANTON, PA. 18505

MUSICAL THEME FOR

THE PET PATROL

(LOST AND FOUND PET BROADCASTS)

AHA-17A
CR 9039

45 RPM
2:15-ASCAP

TITLE: PIRATE PATROL

(JULIUS STEFFARO)

PUBLISHER: DEWOLFE

THE AMERICAN HUMANE ASSN.

Box 1266

DENVER, COLORADO

THE PET PATROL

(LOST AND FOUND PET BROADCASTS)

AHA-17B
CR 9040

45 RPM

1. ONE MINUTE FORMAT
   (MUSIC BACKGROUND IN CLEAR :37 SEC)
2. INTRODUCTION ONLY (:15 Sec)
3. TAG ONLY (:15 Sec)

THE AMERICAN HUMANE ASSN.
BOX 1266
DENVER, COLORADO

A PUBLIC SERVICE
CAMPAIGN FOR LOVE

©1974 FRANCISCAN COMMUNICATIONS CENTER
1229 SOUTH SANTEE STREET
LOS ANGELES, CALIF. 90015

SIDE ONE

AUDIOSPOTS MAY NOT BE ALTERED WITHOUT PERMISSION

ALL 60 SECONDS
SFPA-5A
33 1/3

1. *BUILD A NEW WORLD*
2. *WHERE'S AL?*
3. *I WON'T FORGET*
4. *MAKE A WISH*

WRITTEN AND PRODUCED BY
ED WROBLESKI C.S.P.
STUDIO MIX: BELL SOUND,
LOS ANGELES

A PUBLIC SERVICE
CAMPAIGN FOR LOVE

©1974 FRANCISCAN COMMUNICATIONS CENTER
1229 SOUTH SANTEE STREET
LOS ANGELES, CALIF. 90015

SIDE TWO

AUDIOSPOTS MAY NOT BE ALTERED WITHOUT PERMISSION

ALL 30 SECONDS
SFPA-5B
33⅓

1. *KEEP TRYING*
2. *BUILD A NEW WORLD*
3. *WHERE'S AL?*
4. *I WON'T FORGET*
5. *MAKE A WISH*

WRITTEN AND PRODUCED BY
ED WROBLESKI C.S.P.
STUDIO MIX: BELL SOUND,
LOS ANGELES

AHAM

in cooperation with

U.S. Consumer
Product Safety Commission

presents

Child Entrapment Prevention Campaign

Series V

Public Service Annoucements

Side 1 · **33 1/3 RPM**

Cut 1. Policeman 60 sec.

Cut 2. Policeman 30 sec.

Cut 3. Scenes 30 sec.

Cut 4. Children Playing 30 sec.

Cut 5. Search 20 sec.

Cut 6. Search 10 sec.

Produced by
CREATIVE PRODUCTIONS, INC.
Chicago

AHAM

in cooperation with

U.S. Consumer
Product Safety Commission

presents

Child Entrapment Prevention Campaign

Series V

Public Service Annoucements

Side 2 **33 1/3 RPM**

Cut 1. Ambulance Driver 60 sec.

Cut 2. Ambulance Driver 30 sec.

Cut 3. Definition 60 sec.

Cut 4. Definition 30 sec.

Cut 5. Question 20 sec.

Cut 6. Ten Minutes 10 sec.

Produced by
CREATIVE PRODUCTIONS, INC.
Chicago

PUBLIC SERVICE '75
MOTORCYCLE SAFETY
FOUNDATION

SIDE 1

KDF-630-A

:60 "Christmas Tree"
:60 "Tough Character"
:30 "100% Careful"
:20 "Thank You"
:10 "Watch for Them"

PUBLIC SERVICE '75
MOTORCYCLE SAFETY
FOUNDATION

SIDE II

KDF-630-B

:60	"Quiet Alice"
:60	"Beginning Rider"
:30	"Slogan"
:30	"Geraniums"
:20	"Threat"
:10	"Share"

NATIONAL WILDLIFE FEDERATION

1975 Public Service Campaign
Washington, D.C. 20036
Narrated by: LORNE GREENE

45 RPM
SIDE ONE



℗ NWF 1975
(NR5555-1)

:30 WOODS AND WETLANDS
:30 TEACH YOUR CHILDREN
:30 BALANCE OF NATURE
:10 WILDLIFE
:10 WILDLIFE HABITAT
:30 MUSIC ONLY

Prod. by Film 24, Louisville, Ky. 40201

NATIONAL WILDLIFE FEDERATION

1975 Public Service Campaign
Washington, D.C. 20036
Narrated by: LORNE GREENE

45 RPM
SIDE TWO



℗ NWF 1975
(NR5555-2)

:30 WOODS AND WETLANDS
:30 TEACH YOUR CHILDREN
:30 BALANCE OF NATURE
:10 WILDLIFE
:10 WILDLIFE HABITAT
:30 MUSIC ONLY

Prod. by Film 24, Louisville, Ky. 40201

PUBLIC SERVICE ANNOUNCEMENTS

SHOOTING SAFETY & CONSERVATION

33⅓ RPM

SIDE 1
CD 5925

1. ROD TAYLOR	1:00
2. GEN. JIMMY DOOLITTLE	1:00
3. WARREN PAGE	1:00
4. ROBERT FULLER	:30
5. CLAUDE OSTEEN	:30
6. WARREN PAGE	:30

NATIONAL SHOOTING SPORTS FOUNDATION
1075 POST ROAD
RIVERSIDE, CONN. 06878

PUBLIC SERVICE ANNOUNCEMENTS

SHOOTING SAFETY & CONSERVATION

33⅓ RPM

SIDE 2

CO 5925

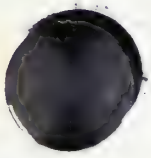
1.	SLIM PICKENS	1:00
2.	WARREN PAGE	1:00
3.	ROBERT STOCK	:30
4.	WALTER ALSTON	:30
5.	WARREN PAGE	:30
6.	WARREN PAGE	:30
7.	WARREN PAGE	:30

NATIONAL SHOOTING SPORTS FOUNDATION
1075 POST ROAD
RIVERSIDE, CONN. 06878

PUBLIC SERVICE ANNOUNCEMENTS

CONSERVATION & SHOOTING SAFETY

33 1/3 RPM



SIDE 1

1.	Slim Pickens	1:00
2.	Slim Pickens	1:00
3.	Slim Pickens	1:00
4.	Robert Fuller	1:00
5.	Robert Fuller	1:00
6.	Robert Fuller	:45
7.	Robert Fuller	:30

National Shooting Sports Foundation
1075 Post Road
Riverside, Conn. 06878

PUBLIC SERVICE ANNOUNCEMENTS

CONSERVATION & SHOOTING SAFETY

33 1/3 RPM

SIDE 2

1.	Robert Stack	1:00
2.	Robert Stack	1:00
3.	Robert Stack	:45
4.	Robert Stack	:30
5.	Andy Griffith	:45
6.	Andy Griffith	:45
7.	Andy Griffith	:45

National Shooting Sports Foundation
1075 Post Road
Riverside, Conn. 06878

RELIGION IN AMERICAN LIFE

Public Service Announcements
1972-73 Radio Campaign

Side 1
RIA 101

33⅓ RPM
(RIA 101 A)

1. "Did you Say God?" (music) 60 seconds
2. "Did you Say God?" (music) 30 seconds
3. "He Touches you" (music) 60 seconds
4. "Truth States Itself" (music) 60 seconds

Volunteer Agency
Lieberman ▪ Harrison, Inc.
A Public Service Campaign Of
THE ADVERTISING COUNCIL, Inc.

RIAL
RELIGION IN AMERICAN LIFE

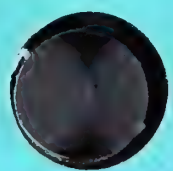
ADVERTISING COUNCIL®

RELIGION
IN AMERICAN LIFE
Public Service Announcements
1972-73 Radio Campaign

Side II — **33⅓ RPM**

RIA 101 — **(RIA 101 B)**

1. "Shoplifting" (announcer) 60 seconds
2. "Spiritual Schizophrenia (announcer) 60 seconds
3. "Moral Pollution" (announcer) 60 seconds
4. "Business Morality" (announcer) 30 seconds



5. "Open Housing" (announcer) 30 seconds
6. "My Health To Abuse" (announcer) 30 seconds

Volunteer Agency

Lieberman ▪ Harrison, Inc.

A Public Service Campaign Of

THE ADVERTISING COUNCIL, Inc.

RIAL
RELIGION IN AMERICAN LIFE

ADVERTISING COUNCIL



JW 142

33 1/3 RPM

No. 1	**60 seconds**
No. 2	**30 seconds**
No. 3	**10 seconds**

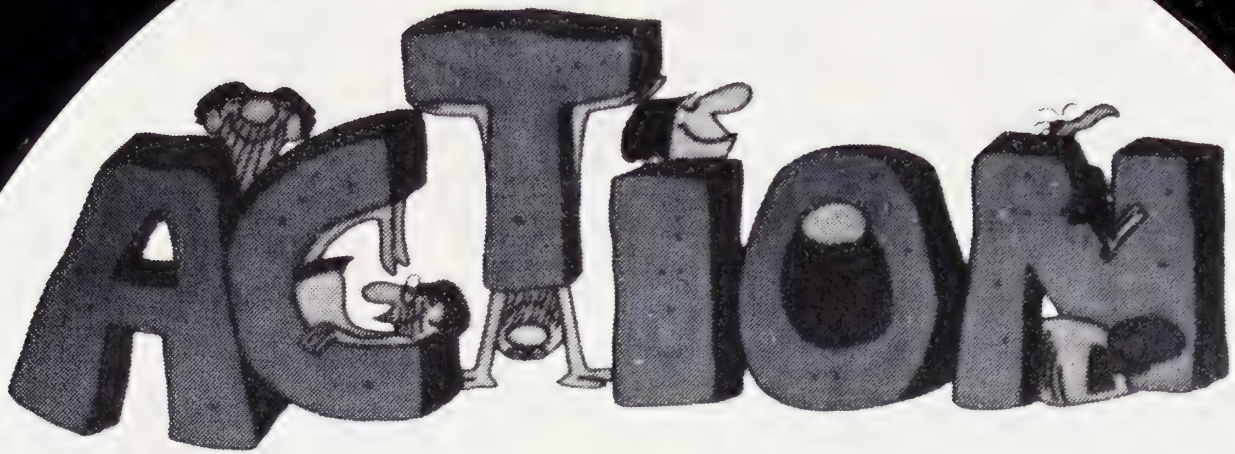
Volunteer Agency

Dancer Fitzgerald Sample, Inc.

A Public Service Campaign of

The Advertising Council

Ad Council



JW 142 **33 1/3 RPM**

No. 1	**60 seconds**
No. 2	**30 seconds**
No. 3	**10 seconds**

Volunteer Agency

Dancer Fitzgerald Sample, Inc.

A Public Service Campaign of

The Advertising Council

Ad Council

THE NATIONAL EXCHANGE CLUB

Toledo, Ohio 43606

33⅓ RPM

SIDE 1

CLP 6103

1973 Crime Prevention Radio Spots

1. Crime Prevention 10 sec.
2. Crime Prevention 20 sec.
3. Crime Prevention 30 sec.
4. Crime Prevention 30 sec.
5. Crime Prevention 60 sec.



COLUMBIA

NOT FOR RESALE

45 RPM

RADIO STATION COPY



SIDE 1
JZSP 111921

"HOLIDAY GREETINGS" VOICE TRACKS

1.	JIMMY DEAN	:05
2.	JERRY VALE	:09
3.	JERRY VALE	:08
4.	ANDY WILLIAMS	:06
5.	PATTI PAGE	:05
6.	PATTI PAGE	:08

℗ "COLUMBIA" MARCAS REG PRINTED IN U.S.A.

COLUMBIA

NOT FOR RESALE

45 RPM

RADIO STATION COPY



SIDE 2
JZSP 111922

"HOLIDAY GREETINGS" VOICE TRACKS

1.	PERCY FAITH	:04
2.	PERCY FAITH	:04
3.	PERCY FAITH	:04
4.	RAY CONNIFF	:05
5.	RAY CONNIFF	:06
6.	RAY CONNIFF	:10
7.	RAY CONNIFF	:08

® COLUMBIA MARCAS REG PRINTED IN USA

The AMA Presents

"Spots To Get Your Shots By"

Produced by Dick Orkin Creative Services, Chicago

"REMEMBER THE FIFTIES" (:60)
"REMEMBER THE FIFTIES" (:30)

"THE LAUGHING MAN" (:60)
"THE LAUGHING MAN" (:30)

"WIFE VS. HUSBAND" (:60)
"WIFE VS. HUSBAND" (:30)

DO NOT PLAY

THIS SIDE



THE 1974
MARCH OF DIMES
presents
DRAMATIZED ANNOUNCEMENTS
for
TEEN-AGE AUDIENCES

(for use Jan. 1 [illegible] 31, 1974)

Side A
ER 7339A

33⅓ RPM
Microgroove

1.	Mary Ann & Judy	:60
2.	Drug Rap Session	:60
3.	Hokey Pokey	:30
4.	Dance Marathon	:30
5.	Little Anthony	:30
6.	Walking Together	:30

THE NATIONAL FOUNDATION
Public Relations Department
Box 2000, White Plains, N.Y. 10602

THE 1974
MARCH OF DIMES
presents
SPORTS CELEBRITIES
ANNOUNCEMENTS

(for use Jan. 1 to 31, 1974)

Side B
ER 7339B

33⅓ RPM
Microgroove

1.	Willis Reed	:60
2.	Arnold Palmer	:30
3.	Janet Lynn	:30
4.	Bill Bradley	:30
5.	Ron Johnson	:20
6.	Janet Lynn	:10

THE NATIONAL FOUNDATION
Public Relations Department
Box 2000, White Plains, N.Y. 10602

Milk & Honey

RECORDS

REC

FOR
PROMOTIONAL
USE ONLY

NOT FOR RESALE

'18

MD-107

Time: 2:26

Side A
Stereo

From the album
Every Single Day
SPCN 790-105-0020

℗ & ©1987
Milk & Honey Records
326 Abbey Lane,
Franklin, TN. 37064
Spring Arbor
Distributors 10885
Textile Road,
Belleville, Mich. 48111

YOU CAN LOVE AWAY MY FEARS

Nancy Honeytree

(Phill McHugh) © Brenrock Music/BMI

Milk & Honey

RECORDS

FOR
PROMOTIONAL
USE ONLY

NOT FOR RESALE



MD-107
Time: 3:37

Side AA
Stereo

From the album
Every Single Day
SPCN 790-105-0020

℗ & ©1987
Milk & Honey Records
326 Abbey Lane,
Franklin, TN. 37064
Spring Arbor
Distributors 10885
Textile Road,
Belleville, Mich. 48111

JESUS BE THE DADDY IN OUR HOUSE

Nancy Honeytree

(Nancy Honeytree & Steve Millikan) © 1986
Safe Harbour Music/ASCAP/
Son Worshipers Music/ASCAP


HILL COUNTRY
™
STORIES BY LYNDON B. JOHNSON
33 1/3 RPM
Stereo
WAS-33-7500
(25418)
Side 1
"DOGS HAVE ALWAYS BEEN MY FRIENDS"
"SINGING WITH YUKI"
©1975, A.C.R., INC., POST OFFICE DRAWER 4248, AUSTIN, TEXAS 78765
Awani Press, P.O. Box 881,
Fredericksburg, Texas 78624



STORIES BY LYNDON B. JOHNSON

33 1/3 RPM
Stereo

WAS-33-7500
(25418)
Side 2

"TYING CANS ON JUDGE MARTIN'S DOGS' TAILS"

"WHY THE PRESIDENT OF MEXICO DIDN'T CATCH ANY FISH"

"LYNDON SURE HAS GONE UP IN THE WORLD"

©1975, A.C.R., INC., POST OFFICE DRAWER 4248, AUSTIN, TEXAS 78765

Awani Press, P.O. Box 881,
Fredericksburg, Texas 78624

LAG-003

℗ 1983

Lado A
45 RPM
Stereo

"EL POLLO PELAO"

(J. S. Vega)- Trulla

Canta: JOSE SANTIAGO VEGA

CONJUNTO LOS SUREÑOS DE LAJAS

con Callo al Acordeón


LAG
LAG-003
℗ 1983
Lado B
45 RPM
Stereo
"LA FOTOGRAFIA"
(J. S. Vega)- Guaracha
Canta JOSE SANTIAGO VEGA
CONJUNTO LOS SUREÑOS
DE LAJAS
con Callo al Acordeón


SPANISH WORLD RECORDS INC.
MONTILLA
45/7457
LADO A
Bolero
SOÑANDO CONTIGO
(B. Paula)
EL GRAN TRIO
TRADEMARK REG. U.S. PAT. OFF.
MARCA REGISTRADA


SPANISH WORLD RECORDS, INC.
MONTILLA
45/7457
LADO B
Bolero
NO ME HACES FALTA
(Rafaelito Muñoz)
EL GRAN TRIO
TRADEMARK REG. U.S. PAT. OFF. • MARCA REGISTRADA

Belkis Concepción

& LAS CHICAS DEL CAN



Lado A
45 RPM
Stereo

Del LP
K-77

K-671
℗ 1983

LA AFRICANA

(Calixto Ochoa)- 4:39

Mfg. & Dist. by Karen Records in Rep. Dominicana & Role Discos in U.S.A.

Belkis Concepción

& LAS CHICAS DEL CAN



Lado B
45 RPM
Stereo

K-671
℗ 1983

TE DARIA

(W. Vargas)- 3:25

Mfg. & Dist. by Karen Records in Rep. Dominicana & Role Discos in U.S.A.

CORI

RECORDS

Somethin' Katchy



45 RPM
Nancy Tellier
Robert Rose

Side A
CR-3131
Peter Hume
Don Gaskill

YOU NEEDED ME

(Ray Goodrun Chappell & Co., Ironside Music)
ASCAP

Produced By
Robert Rose
&
Somethin' Katchy

CORI

RECORDS

Somethin' Katchy

45 RPM
Nancy Tellier
Robert Rose



Side B
CR-3131
Peter Hume
Don Gaskill

I'VE GOT THE MUSIC IN ME

Bias Boschell April Music & Co., Yellow Dog & Co.
ASCAP

Produced By
Robert Rose
&
Somethin' Katchy

Admiral RECORDS

303 S. WABASH, WHEELING, W. VA.

45—3-856-A

(Deo Publishing Co.-BMI)

2:35

45—1000

Vocal With String Band

ONCE MORE

(Dusty Owens)

DUSTY OWENS AND DONNA DARLENE

WITH THE RODEO BOYS


Admiral
RECORDS
303 S. WABASH,
WHEELING, W. VA.
45—3-856-B
(Hill and Range-
BMI)
2:10
45—1000
Vocal
With String
Band
38
IT'S GOODBYE AND SO LONG
(Ray Couture-Harold Breau)
DUSTY OWENS AND
DONNA DARLENE
WITH THE RODEO BOYS

RCA VICTOR

RECORD PREVUE

RCA VICTOR — RCA · MONOGRAM — DOG & PHONOGRAPH — HIS MASTER'S VOICE — "RED SEAL" REG. U.S. PAT. OFF. — MARCAS REGISTRADAS

RCA VICTOR DIV.
CAMDEN, N. J.

RADIO CORPORATION
OF AMERICA

Vidar Publ.
BMI

(F2WW-6557)



NOT FOR SALE

47-6364

"NEW ORTHOPHONIC"
HIGH FIDELITY

42

FALSE HEARTED

(Tex Atchisson)

ANITA CARTER

(1:57)

RCA VICTOR

RECORD PREVUE

RCA VICTOR DIV
CAMDEN, N. J.

RADIO CORPORATION
OF AMERICA

B. F. Wood Music
ASCAP

(F2WW-6556)

NOT FOR SALE

47-6364

"NEW ORTHOPHONIC"
HIGH FIDELITY

I WORE DARK GLASSES

(At Your Wedding)

(Freddy Morgan)

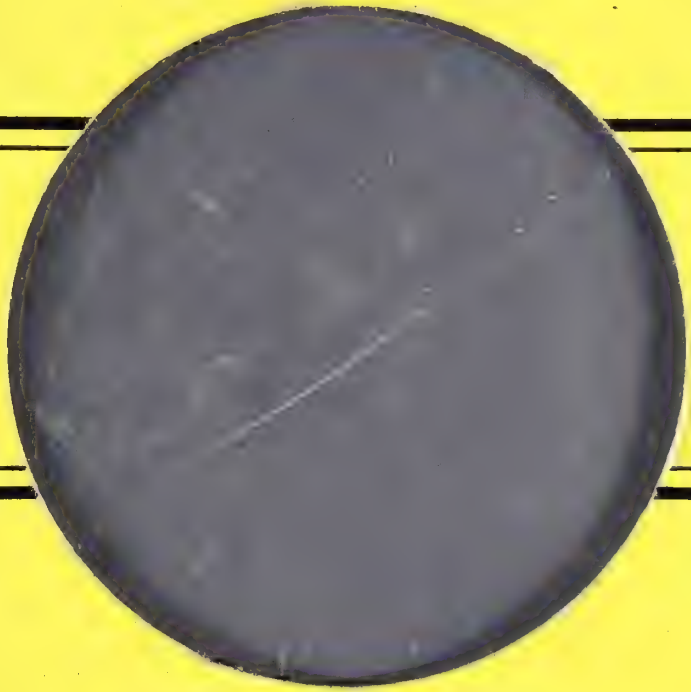
ANITA CARTER

(2:32)

1. BED ON THE FLOOR
(Clifton) 1:53
2. BLUE RIDGE MOUNTAIN BLUES
(Clifton-Dee) 2:20
3. LITTLE WHITE WASHED CHIMNEY
(Clifton) 2:17

BILL CLIFTON

(Vocals)
And His Dixie
Mountain Boys
With 5 String Banjo



634-SEP-163-A
Starday Music-BMI

SEP-163

Starday
RECORDS

1. CAROLINA MOUNTAIN HOME
(Wright-Scarborough) 2:15
2. GOD GAVE YOU TO ME
(R. Stanley) 2:05
3. HIGHWAY OF REGRET
(R. Stanley-D. Anthony) 2:00

THE STANLEY BROTHERS
(Vocals)
And The Clinch Mountain Boys



634-SEP-163-B
Starday Music-BMI
SEP-163

Starday
RECORDS

UNITED ARTISTS RECORDS

43

UA 943
ZTSP 106047
Time: 2:30



Tree Publ.
Co., Inc.
BMI

PROMOTION COPY

NOT FOR SALE

JOHNNY DARRELL
AS LONG AS THE WINDS BLOW

(C. Putman)
Prod. by Kelso Herston

NEW YORK 19 N Y • MADE IN U S A

UNITED ARTISTS RECORDS

UA 943
ZTSP 106048
Time: 2:13



Yonah
Music, Inc.
BMI

PROMOTION COPY

NOT FOR SALE

JOHNNY DARRELL
BEGGARS CAN'T BE CHOOSERS

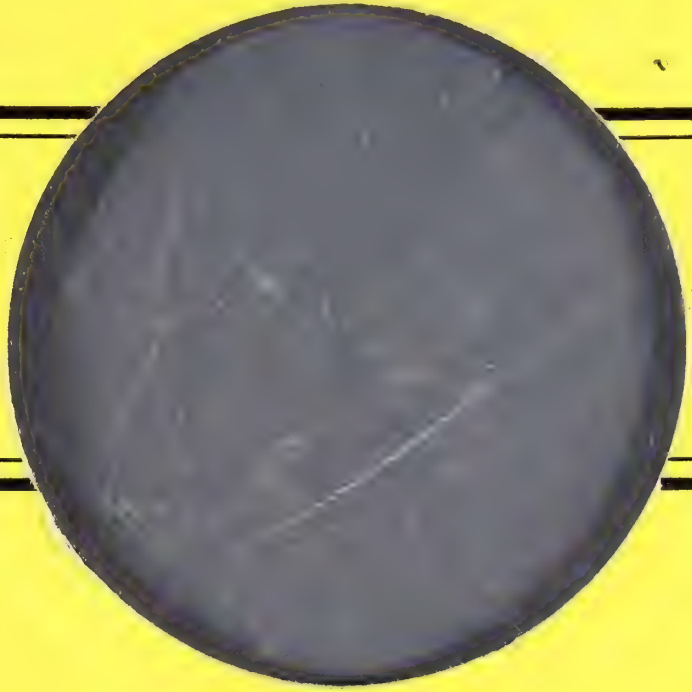
(L. Anderson)
Prod. by Kelso Herston

NEW YORK 19 N Y • MADE IN U S A


2nd Generation
Cary & Mr. Wilson, Inc.—BMI
Window Music Pub. Co., Inc. BMI
©℗ 1977 Pete Drake Productions, Inc.
SGRS 2111
SGRS 901
Time: 3:00
Intro: :11
YOU'D NEVER BE HAPPY WITH ME
(Justin Tubb)
JUSTIN TUBB

1. **I WOULDN'T CHANGE YOU IF I COULD**
Jim Eanes (Eanes) 2:23
2. **DREAMING - The Kentucky Travelers**
(K. Richmond-H. Schucher) 1:53
3. **EATIN' OUT OF YOUR HAND - Bill Harrell**
(B. Harrell-H. Harlow) 2:17

BLUEGRASS RECORDINGS By ALL STAR ARTISTS
Featuring
5 String Banjo

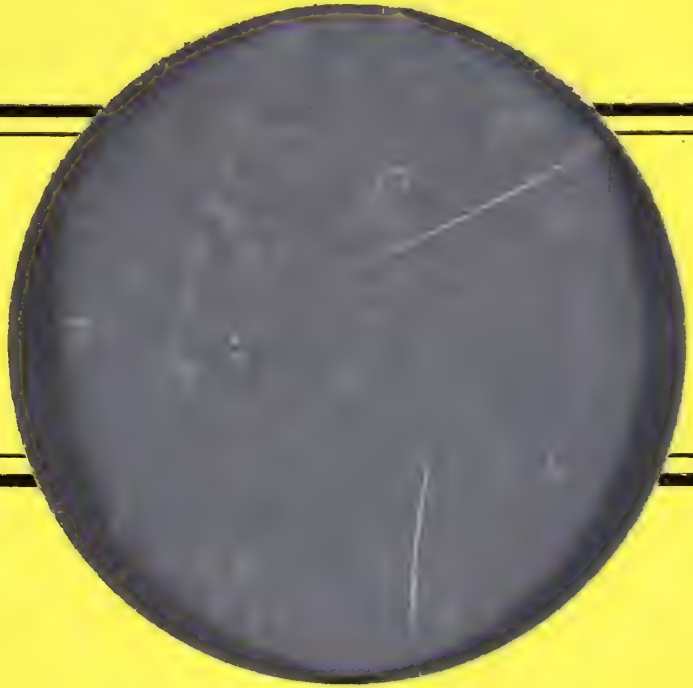


634-SEP-162-A
Starday Music-BMI
SEP-162

★ ★ ★
Starday
RECORDS

1. **GIVE ME BACK MY FIVE DOLLARS - Stringbean**
(Akeman) 2:20
2. **NOBODY BUT YOU - Jim and Jesse**
(Jim and Jesse McReynolds) 2:05
3. **POOR ELLEN SMITH - The Country Gentlemen**
(J. Duffey-Wm. York) 2:10

BLUEGRASS RECORDINGS By ALL STAR ARTISTS
Featuring
5 String Banjo



634-SEP-162-B
Starday Music-BMI
SEP-162

★ ★ ★
Starday
RECORDS

THE city lights band



Special thanks to:
Jackie Santos; John Harrison
(acoustic piano & strings);

Background Vocals:
Paul "Chips" Almeida,
Kevin Gomes, Tyne Silva.

Produced by Russ Campoli
and the City Lights Band for
Heaven Heights Productions.

Heaven Heights Records
℗ ℗1984 R. Campoli
45 RPM Stereo — 0-75241
Recorded at Normandy Sound,
Warren R.I.
Engineer & Mix: Tom Soares

WILL YOU BE THERE TONIGHT

(Russ Campoli) Time: 4:11

The City Lights Band
Don Hunt (Lead Vocal & Bass)
Ron Labrie (Keyboards)
George Piva (Guitar)
Mark Vital (Drums)

THE city lights band



Recorded at Normandy Sound,
Warren R.I.

Special thanks to:
John Harrison (Synthesizer)
Engineer & Mix: Tom Soares

Produced by Russ Campoli
and the City Lights Band for
Heaven Heights Productions.

Heaven Heights Records
© ℗ 1984 R. Campoli
45 RPM Stereo — 0-75214

SWEET TALKER

(Russ Campoli) Time: 3:45

The City Lights Band
Ron Labrie (Keyboard & Lead Vocal)
Don Hunt (Bass)
George Piva (Guitar)
Mark Vital (Drums & Background Vocal)

FREE SPIRIT RECORD ©

45 RPM

TIME: 3.05

VOCAL

SIDE ONE

Produced by:
R.M. Wilcox

Engineer:
Bill Robinson

ROCKING TO THE BASS & DRUM

Free Spirit

STEREO

F S R ©1984


FREE SPIRIT RECORD ©
45 RPM
TIME: 3.06
VOCAL
SIDE TWO
Produced by:
R.M. Wilcox
Engineer:
Bill Robinson
IF YOU DONT WANT ME
Free Spirit
STEREO
FSR ©1984

IN THE MIDNIGHT HOUR

(S. Cooper - W. Pickett)

A&M RECORDS



East Music/
Cotillion Music
(BMI)
Time: 2:00
(1280)

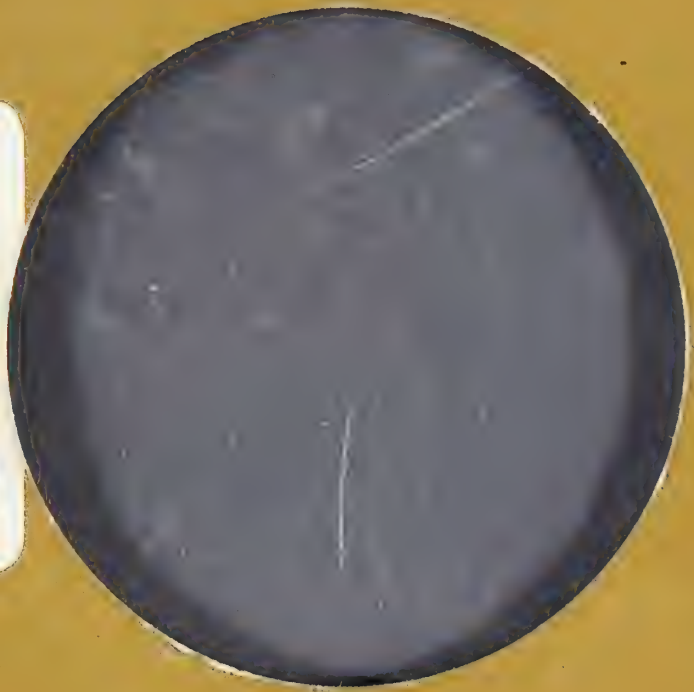
THE WANTED

Produced by Doug Brown

844

HERE TO STA
(Shea - Steiner)

A&M RECORDS



Detroit Sound
Music Co.
(BMI)
Time: 2:30
(1281)

THE WANTED

844


RCA
PRODUCED BY
DARYL HALL
& JOHN OATES
Remixed by
Robert Wright
STEREO
PB-12357
PB-12357-A
Fust Buzza
Music/Hot-Cha
Music Co./Six
Continents Music
Pub. Inc. BMI
3:50
I CAN'T GO FOR THAT
(NO CAN DO)
(from the "Private Eyes" album, AFL1-4028)
(Lyrics: Daryl Hall-John Oates-Sara Allen)
(Music: Daryl Hall)
DARYL HALL & JOHN OATES
TMK(s)® Registered • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1981 RCA RECORDS


RCA
PRODUCED BY
DARYL HALL
& JOHN OATES
STEREO
PB-12357
PB-12357-B
Fust Buzza
Music/Hot-Cha
Music Co./Six
Continents Music
Pub. Inc., BMI
4:08
UNGUARDED MINUTE
(from the "Private Eyes" album, AFL1-4028)
(Lyrics: Daryl Hall-John Oates-Sara Allen)
(Music: Daryl Hall)
DARYL HALL & JOHN OATES
TMK(s)® Registered • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1981 RCA RECORDS.


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CBS
THE BYRDS
201765
A5082
Blossom Music Ltd.
P. 1965
2.18
45
Mr. TAMBOURINE MAN
(Dylan)
Prod. Terry Melcher
MADE IN ENGLAND
U.K.T.M. No. B818092


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BLISS
CBS
THE BYRDS
201765
A5083
Lakeview Music Ltd.
P. 1965
2.13
45
I KNEW I'D WANT YOU
(Clark)
Prod. Terry Melcher
MADE IN ENGLAND
U.K.T.M. Nº BB18092


BUCCANEER
45 R.P.M.
Spanka Music
BMI - 2:33
45-3006
(3006 A)
LONELY BOY
(Anka)
PAUL ANKA
ORCH. AND CHORUS CONDUCTED BY
DON COSTA

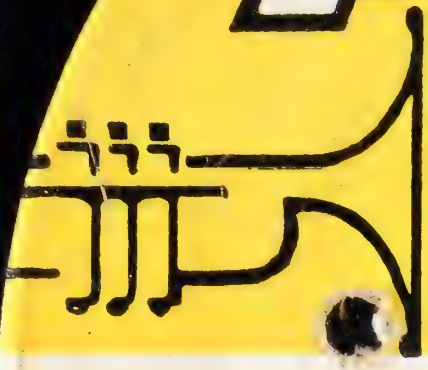

BUCCANEER
45 R.P.M.
Spanka Music
BMI - 2:39
45-3006
(3006 B)
PUPPY LOVE
(Anka)
PAUL ANKA
ORCH. AND CHORUS CONDUCTED BY
DON COSTA


SMASH
FOREVER
(Killen)
Instrumental
S-1867
YW1-30207
Tree Publishing
Co., Inc.
(BMI) 2:37
Arranged by
Bill Justis
PETE DRAKE
And His Talking Steel Guitar
SMASH RECORDS—VENDOR: MERCURY RECORD CORPORATION

45 RPM

ATCO

RECORDS



VOCAL

65C-9624

45-6392

Pub., Jalynne, BMI

Time: 2:09

DEAR LOVER

(Sims - Davis)

MARY WELLS

Arr. by Sonny Sanders

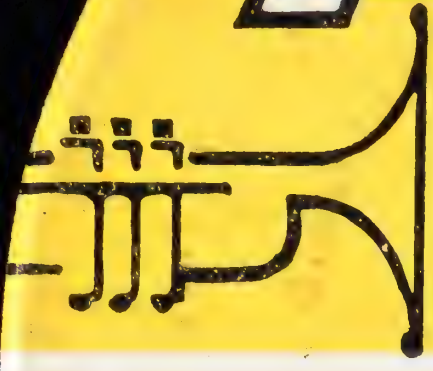
Produced by Carl Davis & Gerald Sims

Division of ATLANTIC RECORDS, New York, N. Y.

45 RPM

ATCO

RECORDS



VOCAL

65C-9625

45-6392

Pub., Jalynne, BMI

Time: 2:25

CAN'T YOU SEE (You're Losing Me)

(Strong - Strong)

MARY WELLS

Arr. by Sonny Sanders

Produced by Carl Davis & Gerald Sims

Division of ATLANTIC RECORDS, New York, N. Y.



A·T·L·A·N·T·I·C

ATCO·COTILLION·RECORDS

& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

FROZEN GHOST "SHOULD I SEE" 3:58
FROM LP "FROZEN GHOST" (81736)
MIKI HOWARD "IMAGINATION" 4:16
FROM LP "COME SHARE MY LOVE" (81688)
ATLANTIC RECORDS


maxell
VHS
A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
FROZEN GHOST
MIKI HOWARD

Everything you wanted to know about

MARTIN & THE DAINTEES STEPHENSON

This video press kit includes:

- A profile of their forthcoming album Salutation Road. LP/CS/CD C1/C2/C4-94638
- Features the first single and video "Left Us To Burn."
- Tons of live footage.
- Interviews with Martin Stephenson.

Coming soon

"Left Us To Burn" CD5 featuring two live bonus tracks
Salutation Road on Capitol cassettes, compact discs and records.

Echo chamber
KITCHENWARE RECORDS
LONDON
Capitol

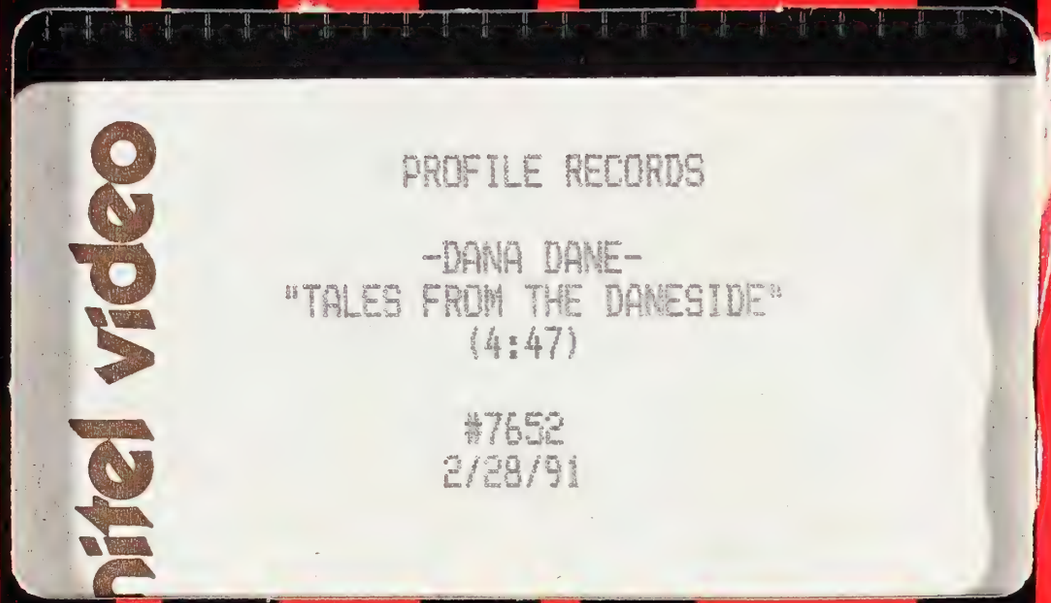
ROLLINS BAND
"TEARING"
LP — THE END OF SILENCE
4:10

(ĭ·mä'gō)™

The Imago Recording Company
152 West 57th Street, New York, New York 10019, TEL (212) 246-6644

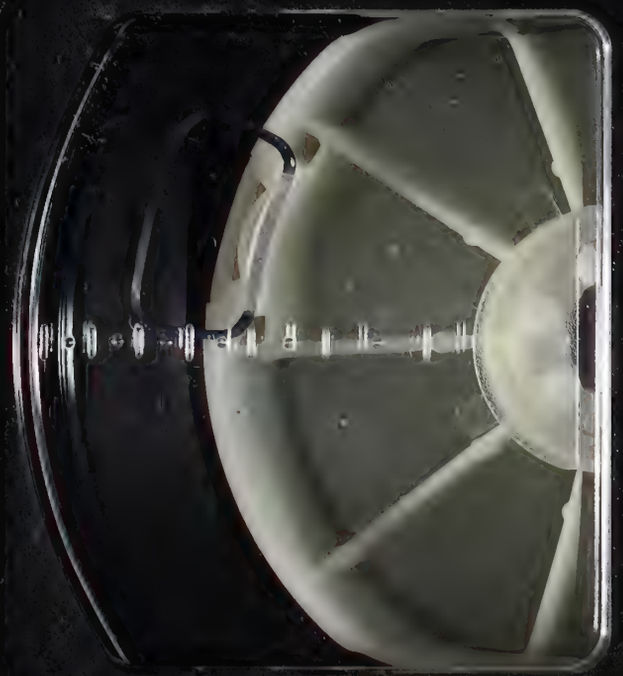

ROLLINS BAND
"TEARING"
LP — THE END OF SILENCE
4:10
(ĭ·mä'gō)™
The Imago Recording Company
152 West 57th Street, New York, New York 10019, TEL (212) 246-6644

PROFILE



VIDEO

Insert this side into recorder ⬆ Do not touch the tape inside



United video

PROFILE RECORDS

-DANA DANE-
"TALES FROM THE DANESIDE"
(4:47)

#7652
2/28/91



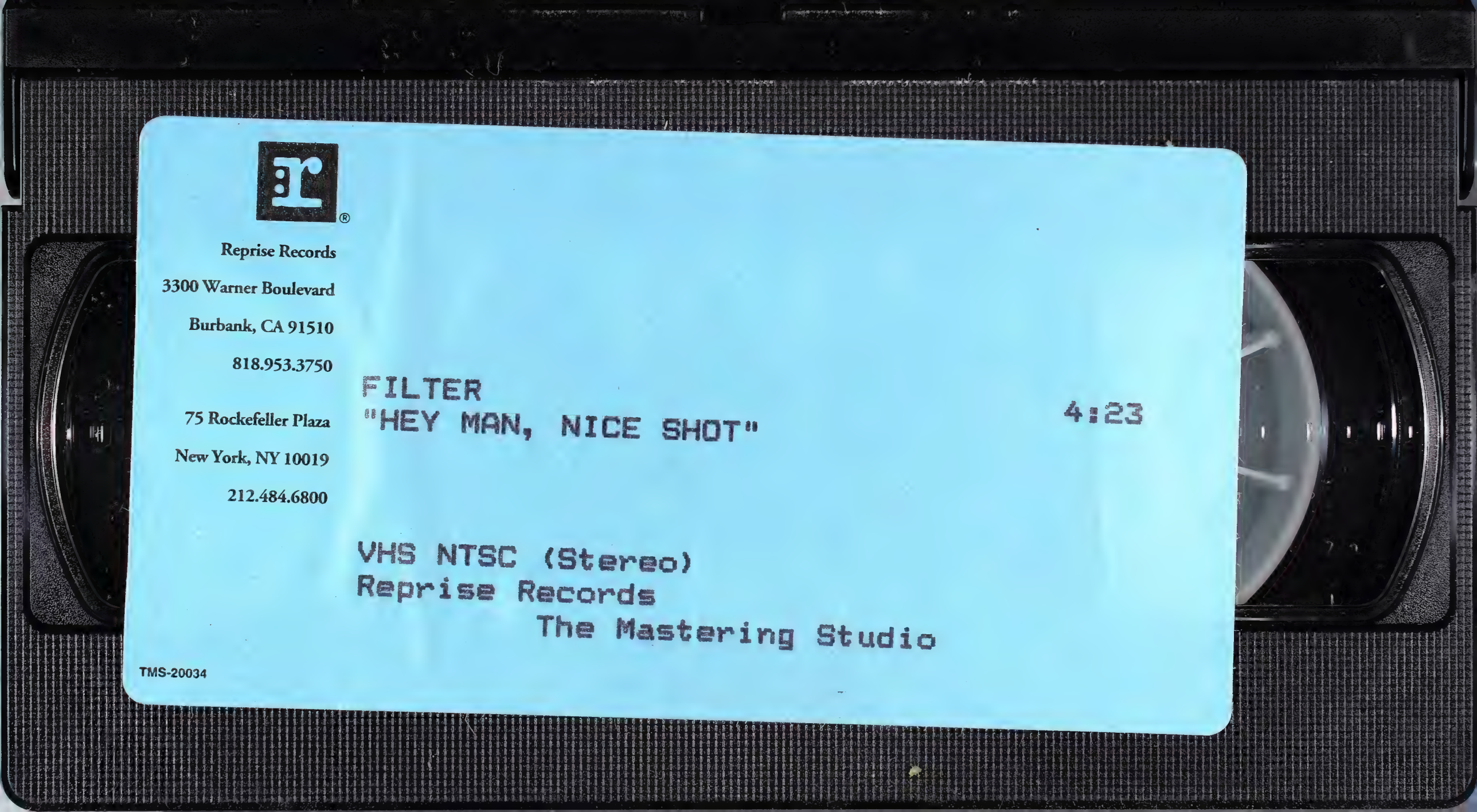


TOWA TEI
TECHNOVA
4»19

FOR LIFE RECORDS

Elektra Entertainment


TOWA TEI
TECHNOVA
4:19
FOR LIFE RECORDS
Elektra Entertainment



Reprise Records
3300 Warner Boulevard
Burbank, CA 91510
818.953.3750

75 Rockefeller Plaza
New York, NY 10019
212.484.6800

FILTER
"HEY MAN, NICE SHOT" 4:23

VHS NTSC (Stereo)
Reprise Records
The Mastering Studio

TMS-20034

A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS

& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

INXS "NEED YOU TONIGHT/MEDIATE" 5:00
FROM LP "KICK" (81796)
TOMMY SHAW "NO SUCH THING (AS THE PERFECT LOVE)" 3:48
FROM LP "AMBITION" (81798)
WHITE LION "WAIT" 3:58
FROM LP "PRIDE" (81768)
SILENT RUNNING
"SANCTUARY" 3:54 DOLBY
FROM LP "WALK ON FIRE" (81797)
ATLANTIC RECORDS


A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
INXS/TOMMY SHAW/
WHITE LION/SILENT RUNNING

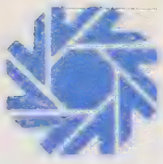
panavideo®

panavideo productions, inc. 248 east 35th street, new york, n.y. 10016 (212)725-2211

VIRGIN RECORDS

CUTTING CREW "(I JUST) DIED IN YOUR ARMS" 4:27
FROM THE VIRGIN LP "BROADCAST"
DO NOT AIR BEFORE 2/11/87
HEAVEN 17 "CONTENDERS" 4:24
FROM THE VIRGIN LP "PLEASURE ONE"
DO NOT AIR BEFORE 2/9/87
KILLING JOKE "SANITY" 4:22
FROM THE VIRGIN LP "BRIGHTER THAN A THOUSAND SUNS"
DO NOT AIR BEFORE 2/9/87


maxell
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CUTTING CREW
HEAVEN 17
KILLING JOKE



VCA TELETRONICS INC.

231 East 55th Street, New York, N.Y. 10022 212 355 1600

EPIC RECORDS
BABYFACE
"IT'S NO CRIME" 4:07
B-INC-S-071389E
#135370JR 8/1/89


VHS
VCA TELETRONICS INC.
231 East 55th Street, New York, N.Y. 10022 212 355 16
EPIC RECORDS
BABYFACE
"IT'S NO CRIME" 4:07
B-INC-S-071389E
#135370DS 8/1/89



BFM (BOYS FROM MIAMI)
"Am I Black Enough?"
Time: 4:13

Writer: B. Lester & C. Blanding
Publisher: Street Gang Publishing (BMI)
From The Album: "The City O' Dope" (ICH 1118)
Produced By: B. Lester & C. Blanding
Label: WRAP/Slick/Ichiban
Video By: Keith Ward/Westside Stories


BMF (BOYS FROM MIAMI)
"AM I BLACK ENOUGH?"
WRAP/SLICK/ICHIBAN






ADS
THE VIDEO TAPE CENTER OF HOLLYWOOD
[redacted]
"A LIVE AT READING 2000"
LENGTH 41:53
CH.1&2 COMP
VHS NTSC
10/16/2000 WO#171879
6616 Lexington Ave. / Hollywood, CA 90038
323-468-2200 / FAX 323-468-2211

JOHANNA
"FREAK IT" 3:56
FROM THE EP SEX IS MY BASS
PX 10004 PC 1991
PROJECT X RECORDS
161 WEST 54TH ST.
NY NY 10019
(212) 757-1329
FAX: (212) 397-8367


A "_____" Named Johanna
"FREAK IT" 3:56 From The
EP "SEX IS MY BASS"
PX 10004 / PC 1991
Project X Records
161 West 54th Street
N.Y.,N.Y. 10019 (212)-757-
1329 Fax: (212)-397-8367



VCA TELETRONICS INC.
231 East 55th Street, New York, N.Y. 10022 212 355 1600

EPIC RECORDS
SHABBA RANKS
"HOUSECALL
(YOUR BODY CAN'T LIE TO ME)"
SR-HC-S-081391E
4:09
173504MW 8/16/91


VCA TELETRONICS INC.
231 East 55th Street, New York, N.Y. 10022 212 355 1600
EPIC RECORDS
SHABBA RANKS
"HOUSECALL
(YOUR BODY CAN'T
LIE TO ME)"
SR-HC-S-081391E 4:09
173504MW 8/16/91

MARTIN STEPHENSON & THE DAINTEES "VIDEO PRESS KIT" 6:40

(c) 1990 CAPITOL RECORDS, INC.

(i·mä'gō)™

ROLLINS BAND
"TEARING"
LP — THE END OF SILENCE
4:10

152 West 57th Street
New York, NY 10019
(212) 246-6644

TOWA TEI
TECHNOVA
4:19

FOR LIFE RECORDS

Elektra Entertainment
75 Rockefeller Plaza
New York NY 10019

345 North Maple Drive
Suite 123
Beverly Hills CA 90210

EPIC RECORDS
BABYFACE
"IT'S NO
CRIME"
4:07
B-INC-S
-071389E
#135370JR
8/1/89

135370

BMF
(BOYS FROM
MIAMI)

"AM I BLACK
ENOUGH?"

WRAP/SLICK/
ICHIBAN

JOHANNA
"FREAK IT" 3:56
FROM THE EP SEX IS MY BASS
PX 10004 PC 1991
PROJECT X RECORDS
161 WEST 54TH ST.
NY NY 10019
(212) 757-1329
FAX: (212) 397-8367

EPIC RECORDS
SHABBA RANKS
"HOUSECALL
(YOUR BODY CAN'T
LIE TO ME)"
SR-HC-S-081391E
4:09
173504MW 8/16/91

73504

COUNTY 706



JOE AND JANETTE CARTER



Joe and Janette CARTER

Side 1

CURTAINS OF NIGHT
WILL YOU MISS ME
I'M GOING HOME
LONESOME BLUES
FARTHER ON
KITTY AND I

Side 2

ANCHORED IN LOVE
WALTZING WITH YOU
HIGHER GROUND
LET OLD JORDAN ROLL
RAMBLIN' MAN
SWEET STORY OF OLD

Recording
CHARLES FAUROT

Editing
DAVID GRISMAN

Produced by
DAVID FREEMAN

Recorded January, 1966
at Maces Springs, Virginia

COUNTY RECORDS
Post Office Box 191
Floyd, Virginia 24091

Almost forty years ago, in Scott County, Virginia, a little settlement at the foot of the Clinch Mountains brought forth a musical trio which the world has never forgotten: the CARTER FAMILY of Maces Springs. The Original Carter Family was destined to become one of the greatest names in the history of Country music.

Joe and Janette Carter are the children of A. P. and Sara Carter of the original band. With this album they are continuing a great tradition, faithful to the ideals that were instilled in them by their parents.

The first Carter Family consisted of A. P. Carter, his wife Sara, and Maybelle Carter, who was A. P.'s sister-in-law and Sara's first cousin. These three formed what is today known as the 'Original Carter Family.' There has been no group before or since whose influence has been so wide-spread, both in area and time span. Almost every succeeding composer or musician in the field of Country music has, at one time or another, leaned heavily on the style, technique, or repertoire of the Carters. The enormous prestige and influence of A. P. Carter's music has not diminished since his death in 1960. Rather, it has increased during the past several years. Each member of the group contributed greatly to the quality as well as the quantity of music produced. More than 300 songs were copyrighted by A. P. alone. It is a source of amazement to discover that there was no poor nor second-rate piece of material in all this work.

The auto-harp and two guitars were the instruments of the Carter Family. An exceptional sense of good taste and uncanny timing coupled with natural ability and thorough knowledge of mountain-lore lent an undeniable magic to their instruments and voices. Sara Carter's tremendous vocal range would have been enough to carry the group. Maybelle's pleasing guitar runs and A. P.'s instinctive knowledge of exactly when to join the group in song added the balance that gave this group superiority. In the infant days of radio the Carter Family was brought before the public in one-night stands held in one-room schools, churches, or otherwise unoccupied buildings. They never failed to gather a crowd when it was known they were to appear. Fame of the Carter Family spread in every direction throughout the nation and across the seas. Many of the huge throng of still-faithful fans gathered by the trio were captured for life by early phonograph records.

Although the Original Carter Family disbanded in the early 1940s, the second generation was beginning to take hold. Joe and Janette Carter were picking up the instruments and making an occasional appearance with their parents and aunt. The stage of many a school auditorium was their training-ground, and the elder Carters, their tutors. Thus, Janette and Joe have a unique two-fold legacy: that of their parents' knowledge and tradition, plus the greatest gift – talent.

Joe and Janette play the guitar and auto-harp, respectively, using the actual instruments that belonged to A. P. and Sara. In their singing and playing neither consciously attempts to duplicate the original band's sound. However, in each selection there are passages containing a definite 'Carter' ring or touch. Although both play and sing with great individuality, one hears family ... yet is conscious of distinctly overtones of Sara, A. P. and Maybelle.

The younger Carters' music is also similar to the original group's in that it is pervaded by an earthiness that no stage glamour can imitate. There is, in addition to the talent in Joe and Janette's music, a quality of strength and character which goes beyond just good entertainment. It is instead a strong emotional impact upon even the casual listener. The depth of their music is felt as much as heard.

Joe Carter leans to a style that he calls 'Sort of Bluegrass.' This is his natural preference as far as something is concerned. There is a great similarity in Joe's guitar work to that of his aunt Maybelle. However, Joe's style is more free-flowing and less formal, perhaps a bit more youthful. Yet the likeness is quite clear. Joe enjoys composing hymns, which seem to come easily to him. Not only does Joe play guitar, he is also a fiddler of some dexterity in addition to playing a bit on bass, banjo, and piano. However, music is only a sideline with him. He is a carpentry foreman by profession.

Janette lives just up the hill from Joe's home, which is, in turn, the old homeplace of A. P. and Sara Carter, where Gladys, the eldest of the three Carter children, now lives. Janette is kept busy by two growing teen-age children, who can often be found entertaining and cooking for friends and relatives. She relates that writing religious material is not her strong point. Her compositions, however, are of a diverse nature: a waltz, a blues, a nostalgic love song. There are many facets to Janette's nature. Her music is intense, gripping ... an outpouring of emotion. Sara Carter's old auto-harp serves as an appropriate vehicle for her daughter's beautiful low voice. Janette's singing fills one with longing, a sweet remembrance of a time when pressures were not so great. Indeed, peace and tranquility are predominant themes throughout the music of both Joe and Janette.

On this album, in addition to a number of their own compositions, Joe and Janette have chosen songs which have become Carter Family favorites down through the years. Many were never recorded by the original group though often performed at home and on the road. These include hymns such as *Higher Ground*, *Sweet Story of Old*, and *Farther On*, and two of Sara's fine songs, *Lonesome Blues* and *I'm Going Home*. On some of these songs Joe and Janette are assisted by their good friend Leroy Carter of Bristol, Virginia, who plays fiddle and second guitar.

In an important way Joe and Janette Carter are contributors to a way of life: that of uncomplicated mountain people who, without complaining, raise their children, bury their dead, share the joys they find with few words and much love with their fellow men. In every sense of the word they are givers; they give to, rather than take from the world. Their contribution is great ... both as musicians and as citizens of the world.

Anne Gilbert
Marion, Virginia March, 1966

DOUBLE FEATURE

BRONCO RECORDS

VOLUME ONE



DOUBLE FEATURE

VOLUME ONE

BR 212006

BRONCO RECORDS

SIDE ONE

"ASK YOURSELF WHY"
C. Rawson
Lost & Found Music BMI

"HOME FROM THE FOREST"
Gordon Lightfoot
Early Morning Music

"WHAT YOUR ABOUT"
M. Duplessis
Pine Glen Music CAPAC

"YOU MADE THE SUN SHINE"
C. Rawson
Lost & Found Music BMI

"COME SUNDOWN"
Kris Kristofferson
Combine Music Corp.

"CHICKEN FEED"
Vance Bulla
Habot Music SESAC

SIDE TWO

"ME, MYSELF & I"
Larry Douglas
Junction City Music BMI

"MOVIN' ON"
R. Kartman
Junction City Music BMI

"IT'S WRITTEN ALL OVER YOUR FACE"
R. Kartman
Junction City Music BMI

"LOVE OF MY LIFE"
F. & B. Bryant
Acuff-Rose Pub. Inc.

"WHEN I DREAM OF YOU"
C. Rawson
Lost & Found Music BMI

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DOUBLE FEATURE: VOLUME ONE

This is Double Feature's first album. This young couple have been together for two years. Although both from the Maritimes, their first meeting was in Toronto, where Margie Duplessy was fronting her own show while Roger Landry was working with one of Canada's top groups.

Over these past two years, they have been giving each the special sound that is uniquely Double Feature's own. Listen to Margie's own composition of "What You're About".

Listen to, the heartbeat of each lyric, examined, interpreted, and defined.

Listen to "Ask Yourself Why", the raw emotion in her voice: the realism of the song.

Capture the tender foreverness of Roger's handsome soloing of "Me, Myself And I" and "Written All Over Your Face".

"Double Feature" takes you down memory lane with their beautiful harmonizing of The Everly Bros.' "Love Of My Life" and Kris Kristofferson's "Come Sundown".

Yes, this is "Double Feature's" first album, and surely not their last.

So sit back, relax, and double your listening pleasure with "Double Feature". You will hardly be able to wait for album number two!

Made in Canada

MANUFACTURED & DISTRIBUTED BY BRONCO RECORDS, BOX 6, AJAX, ONTARIO, CANADA

Odeon

1C 163-30 125/26

Reflexe

STATIONEN EUROPÄISCHER MUSIK



WELTLICHE MUSIK IM CHRISTLICHEN UND JÜDISCHEN SPANIEN

Roberto Patelli

ENSEMBLE HESPÈRION XX

1C 163-30 125/26
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Reflexe
STATIONEN EUROPÄISCHER MUSIK

WELTLICHE MUSIK IM CHRISTLICHEN UND JÜDISCHEN SPANIEN (1450–1550)

Seite 1

HOFMUSIK UND FRAUENLIEDER

im Zeitalter der Entdecker (1492–1553)

„Villancicos" aus „Cancionero de la Colombina" (Ende des 15. Jahrh.)
Niña y viña (anonym)
Propiñán de melyor (anonym)
Como no la andaré yo? (anonym)
Recercada (anonym)
Fantasia (Luys Milan; um 1500 – nach 1561)
Pavana (Luys Milan; um 1500 – nach 1561)
„Villancicos" aus „Cancionero de Palacio" (1490–1530)
Al alva venidi, buen amigo (anonym)
Perdi la mia rrueca (anonym)
A los baños del amor (anonym)
Fantasia (anonym)
Romanesca (anonym)
Pues bien para esta (Garcimunós)
Si avéis dicho, marido (anonym)

Seite 2

„Romances" aus „Cancionero de Palacio" (1490–1530)
Si d'amor pena sentis (anonym)
O voy (Román)
Qu' es de ti, desconsolado (Juan del Encina; 1468–1529)
Recercadas sobre renores
Recercada 4 (Diego Ortiz; 1525–?)
Recercada 5 (Diego Ortiz; 1525–?)
Recercada 6 (Diego Ortiz; 1525–?)
„Villancicos" aus „Cancionero de Uppsala" (1500–1550)
Yo me soy la morenica (anonym)
Si la noche haze escura (anonym)
Soleta só jo aci (anonym)
Con qué la lavaré (anonym)
Soy serranica (anonym)



P. Marcuello überreicht sein Werk Isabel der Katholischen und Ferdinand von Aragon

Seite 3

SEPHARDISCHE ROMANZEN

aus der Zeit vor der Vertreibung der Juden aus Spanien (1492)
Pregoneros van y vienen (anonym)
El rey de Francia tres hijas tenia (anonym)
Una matica de Ruda (anonym)
Palestina hermoza (anonym)
Nani, nani (anonym)
El rey que tanto madruga (anonym)

Seite 4

Por qué llorax blanca niña (anonym)
Morcios los mis moricos (anonym)
Lavava y suspirava (anonym)
Paxarico tu te llamas (anonym)
La Reina xerifa mora (anonym)
Por alli pasó un cavallero (anonym)

ENSEMBLE HESPÉRION XX

Montserrat Figueras, Sopran
Jordi Savall, Tenor- und Baßgambe, Fidel und Chitarra saracenica (gestrichen)
Hopkinson Smith, Renaissancelaute, Laute und Chitarra saracenica
Lorenzo Alpert, Flöte und Schlaginstrumente
und
Arianne Maurette, Gambe
Pere Ros, Gambe
Gabriel Garrido, Schlaginstrumente
Pilar Figueras, Dudelsack

Aufnahmen in Basel, Münstermuseum

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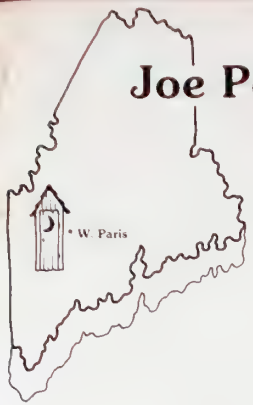
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JOE PERHAM is a native and resident of Maine. Phi Beta Kappa, he holds degrees in English from Colby College and the University of Maine. His experiences include work in the mills and mines of Oxford County, teaching, acting, radio announcing and commercial and educational television.
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"Side A"

1. Uncle was full of his subject.
2. The chemical toilet
3. Varnished the toilet seat
4. At Ole's farm.
5. "The passing of the Backhouse"
   A POEM BY R.W. RILEY

"Side B"

1. "There was a young fella named Hyde"
2. The Privy Inspector and the WC.
3. One pot and Yukon crabs
4. The 3-story one holer
5. A good job of hoss starlin'.
6. Protectin the town.

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I WANNA KNOW! DO YOU FEEL IT
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FOOD STAMPS Y'ALL
SPINNING
SLEEP TALK
SILLY BILLY
SHORT CHANGE
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"A Long Time Comin'"

PRODUCED BY JOHN COURT
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An American Music Band
A LONG TIME COMIN'

Stereo CS 9597

COLUMBIA



The Electric Flag (left to right) Harvey Brooks, Stomzie Hunter, Michael Bloomfield, Buddy Miles, Marcus Doubleday, Peter Strazza, Nick Gravenites, Herbie Rich

The Electric Flag is an American Music Band. American music is not necessarily music directly from America. I think of it as the music you hear in the air, on the air, and in the streets; blues, soul, country, rock, religious music, traffic, crowds, street sounds and field sounds, the sound of people and silence. —Michael Bloomfield.

Personnel

Guitar—Michael Bloomfield, Harvey Brooks, [illegible]

Keyboards—Barry [illegible], Herbie Rich, [illegible]

Bass—Harvey Brooks

Drums—Buddy Miles, [illegible]

Trumpet—[illegible], Herbie Rich

Saxophone—[illegible]

Trombone—[illegible], Dave Sharp

Percussion—Buddy Miles, John Court, Michael Bloomfield, Herbie Rich, Marcus Doubleday, Nick Gravenites, Stomzie Hunter, Joe Chemay

Sitar—Richie Havens

Background Singers—Vocal Quartet—Bloomfields and Courts

Moog Synthesizer—Paul Beaver

Strings—Bob Nottoli, Sam Violin: Julius Held, Leo Daruczek, George Brown, Charles McCracker

Side 1

KILLING FLOOR (C. Burnett—Arc Music Corp.—BMI) (4:11)
GROOVIN' IS EASY (R. Polte) (3:05)
OVER-LOVIN' YOU (B. Goldberg, M. Bloomfield) (2:10)
SHE SHOULD HAVE JUST (R. Polte) (5:04)
WINE (Trad., arranged and adapted by M. Bloomfield) (3:15)

Side 2

TEXAS (B. Miles, M. Bloomfield) (4:48)
SITTIN' IN CIRCLES (B. Goldberg) (3:53)
YOU DON'T REALIZE (M. Bloomfield) (4:58)
(Dedicated with great respect to Steve Cropper and Otis Redding)
ANOTHER COUNTRY (R. Polte) (8:46)
EASY RIDER (M. Bloomfield) (0:50)

The selections are published by Albot Music Corp. (BMI) except where noted.
Engineering: Roy Segal

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THE ORIGINAL

LONDON

TELSTAR



THE SOUNDS OF THE Tornadoes

TELSTAR
POPEYE TWIST
THEME FROM A SUMMER PLACE
JUNGLE FEVER
THE BREEZE AND I
LOVE AND FURY
RIDIN' THE WIND
EARTHY
CHASING MOONBEAMS
DREAMIN' ON A CLOUD
RED ROSES AND A SKY OF BLUE
SWINGING BEEFEATER

LL 3279 MONO

THE ORIGINAL
TELSTAR

THE ORIGINAL TELSTAR

THE SOUNDS OF THE TORNADOES

SIDE 1

TELSTAR
(Meek) (ASCAP-3:15)

RED ROSES AND A SKY OF BLUE
(Meek) (ASCAP-2:20)

CHASING MOONBEAMS
(Lavern) (ASCAP-1:37)

EARTHY
(Caddy) (ASCAP-2:00)

SWINGING BEEFEATER
(Meek) (ASCAP-2:08)

THEME FROM A SUMMER PLACE
(Steiner) (ASCAP-2:07)

SIDE 2

LOVE AND FURY
(Duke) (ASCAP-2:40)

DREAMIN' ON A CLOUD
(Burt) (ASCAP-2:05)

RIDIN' THE WIND
(Bellamy) (ASCAP-2:57)

THE BREEZE AND I
(Lecuona; Camarata) (BMI-2:13)

JUNGLE FEVER
(Goddard) (ASCAP-2:10)

POPEYE TWIST
(Caddy) (ASCAP-2:30)

It had to happen! Telstar was launched, circled the earth and amazed millions by the new type of Television communication it afforded. What could be a more natural next-step than that a disc should be made in tribute? This 'next step' has been taken by a disc called "Telstar", recorded by The Tornadoes. The record captures all the romance of Telstar. It starts off with eerie space noises. "Actually they were made by blowing into the mike and the clicking of fingers," says independent recording engineer-manager Joe Meek, "later given echo effects to get that 'space sound' ". Then the 5-member group comes in with organ and guitars continuing the space sound to a catchy melody and a thumping rhythm.

"I was watching Telstar's first transmission on television," adds Joe Meek, who also wrote the tune "and although it went wrong that time I thought it was so terrific and had such tremendous possibilities that I decided to write a sort of 'tribute' song after it. Then I recorded it with The Tornadoes".

The Tornadoes consist of Clem Cattini (24) on drums, George Bellamy (22) on rhythm guitar, Heinz Burt (20) on bass guitar, Roger La Vern (24) on Piano (he plays organ on this disc), and Alan Caddy (22) on lead guitar. They got together as a session group, found their type of 'sound' was in demand, and toured with Don Charles and John Leyton.

With the success of their first single "TELSTAR" in England where it has been No. 1 for the past month selling more than 600,000 discs and now repeating the same success in the United States it looks like THE TORNADOES will be a group to be reckoned with in the future.

This, their first LP is added proof of the versatility that the Tornadoes can command. We look forward to hearing more from this amazing group.



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REV 8

POWERULE

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Brick in a Wall

Side B
Let the Years Roll

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Side A recorded at Funky Slice Studio with Dr. Beat
Side B recorded at Sound Track City with Matt Cole

Photography by Tracy Henson & Marcos Perez
Artwork by Tracy Henson
Dedicated to Honey B
Write to the POWERULE Fan Club
c/o Revenge Records

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OF THE 16th AND 17th CENTURIES

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DE MUDARRA	GAGLIANO	VERDELOT-WILLAERT
FIORENTINO	MILAN	ANONYMOUS

HUGUES CUENOD, TENOR

HERMANN LEEB, LUTE

W-9611 (18654)

Westminster

This is a MONOPHONIC recording

COLLECTORS SERIES

ITALIAN SONGS
of the 16th and 17th Centuries

SPANISH SONGS
of the 16th Century

Hugues Cuenod - Tenor
Hermann Leeb - Lute

SIDE ONE

1. Da Gagliano: Valli profonde
2. Fiorentino: Fantasia (lute solo)
3. Frescobaldi: Se l'aura spira
4. Verdelot (arr. Willaert): Fuggi, fuggi cuor mio
5. Verdelot (arr. Willaert): Con lagrime e sospir
6. Anonymous: Veneziana (lute solo)
7. Carissimi: Sventura, cuor mio
8. A. Scarlatti: Cara e dolce

SIDE TWO

1. Milan: Perdida
2. Milan: Sospiro
3. Milan: Durandarte
4. Milan: Three Pavanes (lute solo)
5. De Mudarra: Si me llaman
6. De Mudarra: Triste estaba
7. De Mudarra: Pavana (lute solo)
8. De Mudarra: Israel

THE MUSIC

The music historian of future generations may refer to the middle of the twentieth century as one of the major turning points in the development of musical tastes. The reason, oddly enough, is not a purely musical one, but rather a technological one. I refer specifically to the development of tape recording and the long playing record.

This development has made it economically feasible for the record companies to venture into fields of music which were formerly merely subjects for long dissertations among musicologists. The history books were full of facts about the development of music in the centuries before Bach, but the music itself was enshrouded in a silence which has been all but unbroken for these many centuries, except for the occasional efforts of small groups of devotees.

It would be impossible at this relatively early stage to estimate the full effect upon the tastes of the music loving public, of this revelation of the music of earlier times, and of the less known works of familiar periods. The music which had been reposing on library shelves is now coming to life, in performances which are tonally more faithful than any we have known so far.

We find that much of this early music is not only of historic interest, but possesses a warm, vital quality that is completely meaningful for us, today. To the person who is interested in the literature for solo voice, the dramatic quality of the song by Marco da Gagliano and the *Triste estaba* by Alonzo de Mudarra will immediately be apparent, as will the touching simplicity of the song by Alessandro Scarlatti. Each of the songs can be appreciated as a complete work of art in and for itself, as well as being an example of a school or a trend.

When considered in relation to the prevailing trends of the times at which they were composed, some of the songs take on an even greater meaning. The *Valli profonde* by da Gagliano, for example, was composed in that period of music history in which monody was beginning to come into its own. The Florentine group of composers, in their attempts to return to what they considered the ideals of Greek Art, subordinated everything to the single vocal line. Unfortunately, the quality of the music they produced was not equal to the zeal they displayed in the pursuit of their ideal. As a result, much of their music would be rather dull to our ears. Da Gagliano (c. 1575—1642), however, was able to suffuse his music with a dramatic intensity that can still move us. Notice especially that the florid vocal line that occurs during the later portion of the song is not simply an empty vehicle, for display, but serves to heighten the emotional effect. Perino Fiorentino, composer of the *Fantasia* for lute, lived during the 16th century.

The composer of *Se l'aura spira*, Girolamo Frescobaldi (1583-1643) was best known as an organist, and was the first of the great line of masters of that instrument which culminated in Bach a hundred years later. In an era that was dominated by choral music and the stylistic mannerisms that were associated with the chorus, Frescobaldi was one of the first to give his themes a pronounced instrumental character. Notice also the strictly musical logic of his song, as exemplified by the presence of the same rhythmic pattern of the melody, almost throughout the work.

Philippe Verdelot is the earliest of the composers represented in the Italian group. He was actually Flemish, but his inclusion among the Italians is based on the fact that he settled in Italy when quite a young man. The exact dates of his birth and death are unknown, but it was stated that he was already dead by the year 1567. The earliest known volume of musical pieces described as "madrigals" (apart from the early mention of the name in the 14th century) bears the date 1533, and Verdelot is the chief contributor. In 1536, Adrian Willaert (1480-1562), another Flemish composer who settled in Italy, arranged twenty-two of Verdelot's madrigals in versions for solo with lute accompaniment.

Giacomo Carissimi (1604-1674) has the reputation of having been—if not the inventor of the sacred cantata—at least its parent by adoption and development. The rise of opera which had taken place, created a demand for pathos and for the dramatic element which Carissimi was able to supply in his sacred works. He also carried that quality into his secular music, as the expressive nature of his song *Sventura, cuor mio* attests.

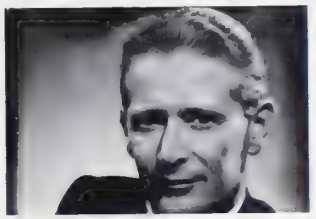
In the song *Cara e dolce* by Alessandro Scarlatti (1659-1725) we have, at the same time, an example of the latest of the styles represented in the Italian group, and a most touching piece of music. Notice here the thematic unity—the fact that the instrumental introduction is built on the same phrase as that first sung by the voice—the contrasting middle section, and the return to the original theme. Scarlatti is generally credited with having developed the *da capo* form of aria, with its return to the beginning, that we later find so characteristic of Bach.

In Spain, during the Renaissance, the most widely used song forms were the *villancico* and the *romance* or ballad, the latter derived from the old epics of chivalry. The term *villancico* means literally a rustic song, being derived from *villano*, a villager or commoner. It was a secular part song for three or four voices, in which contrapuntal writing was for the most part avoided in favor of blocks of chords—one chord to each syllable of the text.

The romance seems to have acquired an independent existence in the 14th century, at first as a popular form handed down by oral tradition and later taken up by cultivated poets and musicians. Although these ballads were intended to be sung, it was not customary to print music with them. The traditional melodies of the ballads consisted of thirty-two essential notes corresponding to the thirty-two syllables of the stanza. The melody was repeated throughout the entire length of the ballad, which might be well over a thousand lines. However, when cultivated musicians took over the ballad, they condensed it and varied the musical treatment to secure a more artistic effect. *Durandarte* represents just such a transformation, and is a perfectly organized art song in every sense of the term. Its composer was Luis Milan, courtier, poet, musician and wit, who was born about 1500 and lived until some time after 1561, when his last book was published.

Alonzo de Mudarra, who was of the same period (exact dates unknown), was a canon of the Cathedral in addition to being a composer of great taste. His romance, *Triste estaba*, is a setting of David's Lament for Absalom.

DAVID RANDOLPH
Music Commentator, Radio Station WNYC



THE ARTISTS

HUGUES CUENOD, acclaimed as one of the world's most versatile vocal artists, says that his musical career really began when Nadia Boulanger, realizing that his vocal quality and musical style were ideally suited to the demands of early music, asked him to sing the Bach cantatas for her lectures. Inspired by Madame Boulanger, Hugues Cuenod has made an intensive study of the two distinct fields of early music and modern music, and he is on equally good terms with the religious mysticism of Heinrich Schütz and the contemporary buffoonery of Jean Francaix. Mr. Cuenod explains his artistic goal in these words: "Though I earn my living by music I am not a professional who thinks primarily of business. I prefer the epicurean way, to choose what is most interesting and musically rewarding."

HERMANN LEEB, one of the world's greatest guitarists and lutenists, studied with Segovia after completing his studies at the Vienna Academy of Music. He has made many European tours playing these two instruments, has been Director of Music for Radio Zurich, and he has done a great deal of research to bring to light forgotten masterpieces of music for the guitar and the lute. He also has played much modern music, and several modern composers have dedicated works to him.

TECHNICAL DATA

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PERFORMERS

1 JANTINA NOORMAN	Mezzo-soprano
2 GRAYSTON BURGESS	Counter-tenor
3 NIGEL ROGERS	Tenor
4 EDGAR FLEET	Tenor
5 GEOFFREY SHAW	Baritone
6 RUTH DAVID	Treble rebec
7 DAPHNE WEBB	Tenor rebec
8 DESMOND DUPRÉ	Viol
9 MICHAEL MORROW	Crumhorn & Bagpipe
10 DAVID MUNROW	Crumhorn & Shawm
11 TESS MILLER	Crumhorn
12 JOHN SOTHCOTT	Recorder & Citole
13 BRIAN WILSON	Harp
14 JOHN BECKETT	Citole, Drum & Organetto
15 JEREMY MONTAGU	Nakers & Large Tabor

CONDUCTOR	John Beckett
MUSICAL DIRECTORS	Michael Morrow John Beckett
PRODUCTION LIAISON	Francis Grubb

PRODUCED BY **Isabella Wallich**

Cover Design by Edwin Francis

TO TALK of a "piece of music", in context of the 13th century, is misleading. The performances on this record are like action photographs—each captures a moment in the evolution of a piece which was constantly changing. The moment has been crystallized by its being written down at a particular place and point in time. The impulse to write it down was usually extra-musical, certainly not because the piece had reached "perfection", and the music itself continued its process of adaptation: a note change here and there, a phrase re-cast or an ornament added, a new text or an extra voice fitted.

Thus *Jolietement mi tient li mal* [B 3] was a solo song (a rondeau) in its own right, but at some stage it acquired two extra voices with quite different words. It was written down thus at least five times, each slightly differently, in France, Italy, Germany and England.

Frese nouvele! ("Fresh strawberries!") and *Muere france!* ("honest blackberries!") were street-cries of Paris, for they recur almost note-for-note a century later, in a motet picturing a Parisian market-scene. As performed here [B 11], they are joined by two upper voices singing the praises of city life and the pleasures of Paris.

Three melodies so combined were often utterly contrasting in character. So *Pucelete Bele* [B 1] has a slow-moving bottom voice (a piece of plainsong, "Benedicamus Domino") plodding in equal notes, a lusty middle voice and a chattering top part (sung here only the second time through). *Douce dame cui j'aim tant* was evidently a song in its own right before it acquired two upper voices *Flor de lis/Je ne puis* [B 6]; what is more, those two extra voices fit just as well over a completely different melody, *Proh dolor*, in another manuscript.

Even the idea of a single piece evolving is a vast over-simplification: 13th-century music is a complex network of intersecting lines. A snatch of plainsong might be used over and over again, combined with other melodies. This was true of the phrase "portare" (Alleluia: dulce lignum) by the end of the century. Meanwhile, Adam de la Halle (*c.* 1237-86), who had left his home town of Arras in 1283 for Naples, wrote there his celebrated pastoral play *Le jeu de Robin et de Marion*, whose opening song is *Robin m'aime*. Yet a third tune, *Mout me fu grief*, appeared many times over in manuscripts. But at one point in their development these three tunes were combined together to make a motet [A 9]. (Compare the different ornaments of A 8 and A 9.) At times, the elements of this music have a mobile-like existence in which every "piece" is a quodlibet.

The remainder of the music here performed consists of secular songs and instrumental pieces. Four of the songs are solo: one, an estampida, from the troubadour Raimbaut de Vaqueiras (1155-1207) [A 1], one from the trouvere Gaces Brulles [B 10], one bilingual (the same text in French and English) [A 6], and the rondeau of Adam de la Halle [A 8], who is also represented by some 3-part songs [A 2, A 3, B 8]. Of the instrumental pieces, five are solo tunes from a collection of "danses royales" [A 5, 7, B 2, 5, 7] and one is a 2-part dance with the tune underneath [B 9].

The estampie was regarded as a "difficult" type of melody, and "because of its difficulty it takes command of the heart of performer and listener alike, and diverts the minds of the rich from depravity".

SIDE A

1 **Kalenda maya,** Raimbaut de Vaqueiras (mezzo-s., recorder, tenor rebec, drum, nakers)
2 **Tant con je vivrai,** Adam de la Halle (mezzo-s., counter-t., tenor, treble rebec, tenor rebec, nakers)
3 **Amours et ma dame aussi,** Adam de la Halle (as in 2)
4 **In seculum viellatoris** (treble rebec, tenor rebec, viol, harp)
5 **La quinte estampie real** (recorder, drum)
6 **Prisoner's song** (mezzo-s., tenor rebec, harp)
7 **La quarte estampie royal** (tenor rebec, viol, citole, large tabor)
8 **Robin m'aime,** Adam de la Halle (mezzo-s., bagpipe)
9 **Mout me fu grief Robin m'aime Portare** (counter-t., mezzo-s., tenor rebec, harp)
10 **Amor potest Ad amorem Tenor** (tenor, tenor, shawm)

SIDE B

1 **Pucelete Je langui Domino** (counter-t., mezzo-s., tenor rebec, harp)
2 **Danse royale** (treble rebec, citole)
3 **(a) Jolietement** (bar., tenor rebec, nakers)
(b) Au cuer ai un mal Ja ne m'en repentirai Jolietement (tenor, tenor, bar., crumhorn, tenor rebec, nakers)
4 **J'ai un cuer Docebit** (mezzo-s., organetto)
5 **La seconde estampie royal** (shawm, drum)
6 **Flor de lis Je nepu is Douce dame** (tenor, tenor, bar., 3 crumhorns)
7 **La sexte estampie real** (treble rebec, citole)
8 **Li dous regars,** Adam de la Halle (tenor, tenor, bar., 3 crumhorns, nakers)
9 **Dance (Ductia)** (treble rebec, viol, nakers)
10 **De bone amor** Gaces Brulles (tenor, viol)
11 **On parole/A Paris Frese nouvele** (tenor, tenor, bar., shawm, large tabor)

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JEAN-LUC PONTY



IMAGINARY VOYAGE

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JEAN-LUC PONTY

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ONCE UPON A DREAM
TARANTULA



SIDE 2

IMAGINARY VOYAGE
PART I
PART II
PART III
PART IV

All compositions and arrangements by Jean-Luc Ponty
Published by Ytnop Music (BMI)
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Jean-Luc Ponty: Electric and Acoustic Violins, Organ and Background Synthesizers
Daryl Stuermer: Electric and Acoustic Guitars
Allan Zavod: Electric Keyboards and Acoustic Piano
Tom Fowler: Electric Bass
Mark Craney: Percussion

ATLANTIC RECORDING CORPORATION
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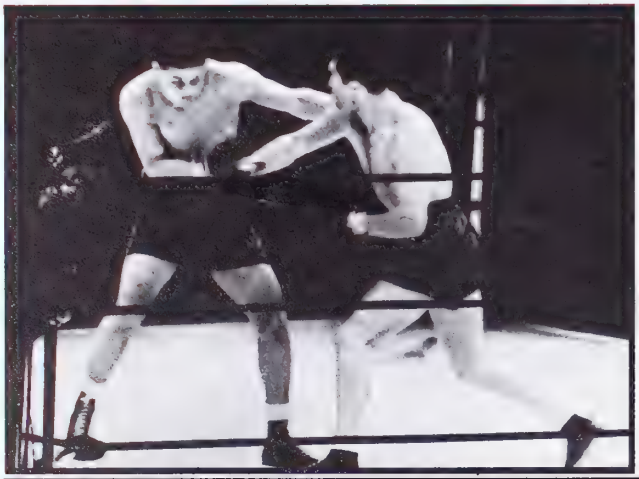
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RIVERSIDE

CLEM McCARTHY

The Voice of American Sports





Actual Broadcasts of Classic Boxing and Racing Events By The World's Most Exciting Sportscaster

Written and Produced by Bud Greenspan

With Special Narration by Ed Sullivan

Monaural 7522

CLEM McCARTHY RIVERSIDE 7522

RIVERSIDE

RLP 7522

CLEM McCARTHY

THE VOICE OF AMERICAN SPORTS

with special narration by Ed Sullivan

SIDE 1: Great Prizefights...*as described by Clem McCarthy* SIDE 2: Great Horse Races...*as described by Clem McCarthy*



Clem McCarthy

This recording has been produced for the benefit of the Clem McCarthy Fund, formed to provide financial assistance to the great sportscaster during his severe and incurable illness. Neither Bud Greenspan nor Ed Sullivan have accepted any payment for their services in connection with this album; all royalties accruing to Mr. Greenspan and all profits from sales of the album will be turned over to the Fund.

Those interested in making direct contributions to the Fund should contact

Clem McCarthy Fund
c/o Harry Dube, Trustee
875 Fifth Ave.
New York 21, New York

As this record is being prepared for release, Clem McCarthy is in a New York nursing home. Parkinson's Disease is just one of many ailments that keeps him bedridden. The last time we saw Clem, he was smiling and talkative. I remember his saying: "If Parkinson's was good enough for Eugene O'Neill, it's good enough for me. I've had a good wife, a good life, and a helluva good time. I can't say that I relish the idea of dying—but I'm ready."

Most American radio and television fans remember Clem as perhaps the most dramatic and exciting race-caller in broadcasting history. Not quite as many will recall that in the 1930s it was his voice that brought millions of listeners the blow-by-blow details of some of Joe Louis' greatest fights. And few fans know that Clem McCarthy himself was one of the most colorful figures ever to enter upon the American sports scene.

Horse racing was Clem's first love. He originally intended to become a jockey, but Nature interfered—he grew too tall. But riding winners was about the only connection with the sport that Clem failed to have.

He was introduced to the Sport of Kings by his father, a famous horse auctioneer. He then became a racing writer, cartoonist, story-teller and handicapper—and on occasion was even known to have placed a wager or two on some of his own selections. But Clem most probably made more money for the betting public than he did for himself. For he was the only handicapper ever to run up a perfect record. He did this by picking all eight winners one day at New York's Belmont Park—but he would only smile, without answering, when asked whether he bet on his own selections that day.

Clem was a pioneer voice in the racing field. In 1925, while at Maryland's famous Bowie Race Course, he suggested to the management that a loud-speaker public address system be set up to inform the fans of the progress of each race. They took him up on the idea, and when no one could be found to take on the speaking assignment, Clem volunteered. Thus began the famous **"raaaaaacing fans"** chant that will surely go down in history as one of the most celebrated of all broadcasting expressions.

Two years later a Chicago newspaper leased a special broadcasting line for the first remote pickup of an important sports event—that year's Kentucky Derby. Derby Day revelry is well-known to all, and for Clem it was to lead to the real beginning of his career. The announcer selected by the newspaper spent an evening with a trayful or so of mint juleps, which carried well over into Derby morning. As the story goes, this announcer also made the mistake of wagering on one of the day's earlier races, which he was broadcasting. Sportscasters have long since learned that such things are apt to interfere with one's necessary impartiality: the only horse the radio public heard about during his description was the one on which the announcer's money was riding. Unfortunately for all (except, as it turned out, McCarthy and his future audiences), the nag finished someplace around last. In his frustration and anger, the voice on the airwaves referred to his selection as a "dirty, slow son of a ——" followed by a thoroughly un-airworthy, if familiar, word.

The announcer was fired on the spot. Damon Runyon, who knew of McCarthy's announcing technique from days spent at Bowie, promptly came to the rescue by recommending Clem to the radio station. His performance was a magnificent success. The National Broadcasting Company, hearing of his great work as a last-moment substitute, then hired Clem to broadcast all important races over the two networks they then operated and **"raaaaaacing fans"** soon became one of the most popular and widely-imitated phrases in America.

McCarthy brought to the airwaves the intimacy of a hot-stove, cracker-barrel gabfest. His voice—crystal-clear, sharp and crackling—stood out as a unique contrast to the prevalent deep, resonant, formal and somewhat undertaker-ish tones of other announcers. He spoke out what was in his mind, never stopping to worry about whether or not it was proper broadcast technique. This album is full of such off-the-cuff McCarthy tidbits. When a nervous horse acted up at the starting gate, Clem would calm him down over the air (**"Steady boy . . . that's no way to act . . . calm down there, young fellow; people have paid good money to see this race"**). And the sound of McCarthy stepping into the breach during an emergency (**"Officer, stop that fighter before he gets out of the ring...officer...officer ...I'm talking to you, officer..."**) was as likely to go out over a coast-to-coast network as the actual account of the event.

It might seem incongruous that Clem may be longer remembered for a most embarrassing incident in 1947 than for any of his hundreds of great broadcasts. This was the famous race in which he called the wrong winner! It has already passed into legend, and many people insist that it was a Kentucky Derby, but actually it was the Preakness Stakes—and Clem's own words, including his immediate explanation of how it all happened, are a dramatic part of this album. In later years, however, Clem's answer to queries about this event—while still retaining the honesty and humility that actually turned this fiasco into a graphic example of the man's warmth and humanity—also revealed his sharp sense of humor. His answer referred to a colleague who was recognized by everyone in America as one of the top dramatic sportscasters—even if his finely colored descriptions were not always entirely accurate. In fact, said sportscaster, with the verbal agility that all great gift-of-gabbers have, was able to end up with the right runner in a football play by some such matter-of-fact mention as: "Smith laterals to Jones, who goes through the line for ten yards." Since there was no television to reveal to his audience that Smith has never had the ball in the first place, this gentleman was able to go through an entire career without detection. But his fellow-workers, of course, knew as was underlined by McCarthy's classic response to wrong-call questions—

Said Clem: "I called the wrong winner of the Preakness because I lost track of my horses and anyway you can't tell lateral racehorses."

—BUD GREENSPAN



Ed Sullivan



Bud Greenspan

ED SULLIVAN, whose comments and scene-setting provide the continuity for this album's accounts of great Clem McCarthy broadcasts, is of course the host of one of the most popular and by all odds the oldest of network television shows. His close association with the world of sports, and his friendship and admiration for many of its greatest figures—including McCarthy—dates back to the 1920s, a decade in which the young Sullivan began his newspaper career by serving as a sports writer for several New York dailies. His obvious affection and respect for Clem McCarthy lends considerable impact and interest to his narration here.

The photographs on the front cover depict two of the great sporting events brought to the public by the voice of Clem McCarthy: Joe Louis meets defeat for the first time in his professional career—at the hands of Max Schmeling (June 19, 1936); and jockey George Woolf rides Seabiscuit to the winner's circle following his classic match-race victory over War Admiral (Nov. 1, 1938).

PRODUCED AND WRITTEN BY BUD GREENSPAN. ALBUM DESIGN: KEN DEARDOFF.

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This record will provide highest quality sound reproduction on both standard longplay and stereophonic playback systems.

BILLY JOEL TURNSTILES





SAY GOODBYE TO HOLLYWOOD
SUMMER, HIGHLAND FALLS
ALL YOU WANNA DO IS DANCE
NEW YORK STATE OF MIND
JAMES
PRELUDE/ANGRY YOUNG MAN
I'VE LOVED THESE DAYS
MIAMI 2017
(Seen the lights go out on Broadway)

Produced by Billy Joel
Words and Music by Billy Joel
Production Supervisor—John Bradley

Basic tracks arranged by the rhythm section
Billy Joel—Keyboards and Vocals
Doug Stegmeyer—Bass Guitar
Liberty DeVitto—Drums
Basic Track Consultant—Brian Ruggles
Howie Emerson—Electric and Acoustic Guitars
Russell Javors—Electric and Acoustic Guitars
James Smith—Acoustic Guitar
Recorded at Ultra-Sonic Studios
Hempstead, New York
Engineer—John Bradley
Orchestral arrangements by Ken Ascher
Recorded at Columbia Recording Studios
30th Street, New York

Tape Engineer—Lou Waxman
Engineer—Don Puluse
Overdubs at Caribou Recording Studios
Nederland, Colorado
Mingo Lewis—Percussion
Richard Cannata—Saxophone
Mixed at Caribou Recording Studios by
Bruce Botnick
Project coordinated by Jo Buckley
Album produced in association with Home Run

Cover Design—John Berg
Cover Photograph—Jerry Abramowitz
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0 7464-33848-1

TOP-16-33

REV. JAMES CLEVELAND
16 GOLDEN GOSPEL GREATS



TOP-16-33

REV. JAMES CLEVELAND
16 GOLDEN GOSPEL GREATS

Side A

I WALK WITH GOD
(Rev. James Cleveland) Planemar Music/BMI (3:13)

HIS EYE IS ON THE SPARROW
(P.D.) (2:22)

I'M A SOLDIER IN THE ARMY OF THE LORD
(Rev. James Cleveland) Our Children's Music/BMI (1:51)

IT'S GONNA BE TOO LATE
All rights reserved (4:19)

I'VE COME TO TELL YOU
(P.D.) (5:34)

SOON I WILL BE DONE
(P.D.) (4:06)

OH, TO BE KEPT BY JESUS
(Stanley Lewis) Su-Ma Music Publ. Co. Inc/BMI (4:13)

PLENTY GOOD ROOM
(P.D.) (4:20)

Side B

THE LORD'S PRAYER
(P.D.) (3:24)

SOMETHING GOT A HOLD ON ME
(John Fields) Savoy Music/BMI (4:18)

ONE MORE TIME
(P.D.) (3:03)

EVERYTIME I FEEL THE SPIRIT
(P.D.) (2:32)

THE LOVE OF GOD
(LeRoy Crume) Venice Music/BMI (3:51)

LORD DO IT
(Frazier-Cleveland) Frazier-Cleveland Publ. Co./BMI (5:26)

DOWN BY THE RIVERSIDE
(P.D.) (3:15)

OH, MARY DON'T YOU WEEP
(P.D.) (1:40)

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Photo: Simon Cherpitel

TOP-16-37

The Harmonizing 4
16 Golden Gospel Greats



The Harmonizing 4
16 Golden Gospel Greats

TOP 16-37

Side A

ALL THINGS ARE POSSIBLE
(J. Williams) Conrad Music/BMI (2:46)

FARTHER ALONG
(O. Weiss) Conrad Music/BMI (2:42)

ON THE RIGHT ROAD
(Harmonizing Four) Conrad Music/BMI (3:12)

MOTHERLESS CHILD
(P. Brunson) Conrad Music/BMI (3:03)

STANDING THERE WONDERING
(Thomas Johnson) Conrad Music/BMI (2:13)

WITHOUT HIM
(H. Nilsson) Beechwood Music/BMI (3:39)

WHAT A FELLOWSHIP
(Harmonizing Four) Conrad Music/BMI (2:24)

HALLELUJAH
(M. Williams) Conrad Music/BMI (1:59)

Side B

GOLDEN BELLS
(Harmonizing Four) Conrad Music/BMI (2:50)

WHEN TEARS ARE FALLING
(Harmonizing Four) Conrad Music/BMI (2:50)

GOD WILL TAKE CARE OF YOU, Part 1
(J. Williams) Conrad Music/BMI (1:43)

GOD WILL TAKE CARE OF YOU, Part 2
(J. Williams) Conrad Music/BMI (3:10)

HOW GREAT THOU ART
(Unknown) Zap & Stuart K. Hines/BMI (3:11)

WADE IN THE WATER
(P.D.) (3:02)

WE'RE CROSSING OVER
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ROCK OF AGES
(P.D.) (3:20)

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KING ERRISSON

L.A. BOUND



WESTBOUND
WT 307

There exists in the oft-mysterious land of popular music a whole subculture of artists virtually unknown to the general public, complete with its own unique stars and heroes. This is the working sphere of the so-called "session musician" — the behind the scenes player who must be among the cream of the crop on his chosen instrument or he cannot survive as a professional. In this select group, seasoned percussionist King Errisson has well-earned his royal moniker.

Errisson Johnson was born in Nassau in the Bahamas. When he took up the bongos (having graduated from cans with plastic coverings), he was forced to practice in the coconut groves because his loud playing annoyed his family. Having moved on to master the conga, Errisson landed work at a Bahamian club called "The Conch Shell," a gig which lasted for three years. The proverbial "big break" came when he was discovered by the producer of the film "Thunderball" and cast in a nightclub scene. Drama studies in Canada were next, followed by the formation of his own jazz band in New York City. Then it was off to a year's residency in a Bermuda club, and finally the fateful trip to L.A., where, for the first six months, he was forced to locate himself in the area known as "white skid row." Virtually starving, he contacted his old acquaintance Redd Foxx (who, in fact, had opened for Errisson in Bermuda), explained his predicament, and soon found himself booked at Foxx's L.A. nitery. When Sammy Davis Jr. asked him to appear on the Hollywood Palace, he knew he was on his way.

Since those early days in Hollywood, King Errisson's credit list has grown steadily, encompassing extensive work in live performance, television, commercials and, of course, on record. He has played the major night spots in the U.S., and his numerous TV credits include The Joey Bishop Show, The Danny Thomas Show, Tony Orlando and Dawn, the Diana Ross Temptations Special, Midnight Special (four times), In Concert (twice), Don Kirshner's Rock Concert and many broadcasts in Japan.

On the recording level, it was Cannonball Adderley who took Errisson under the wing, easing his entry into the ultra-competitive L.A. studio scene. In addition to playing on eight Cannonball LPs, the Kings's work can be heard on albums by Blood, Sweat & Tears, Johnny Mathis, John Lennon, Al Wilson, The Carpenters, Barry White, Captain & Tennille, Herb Alpert, Quincy Jones, Ringo Starr, Barbra Streisand, Tom Jones, War and the list goes on and on. He's also worked extensively with Neil Diamond, as well as The Jacksons, Marvin Gaye, Smokey Robinson, Eddie Kendricks, Paul Williams, Flora Purim, Doc Severinsen, and a host of others.

And now, there is "L.A. BOUND," King Errisson's newest Westbound solo album and a fitting showcase for this master percussionist. Listen and you'll know what those people "behind the scenes" have known for years: King Errisson is a reigning monarch in his chosen profession.

This album was performed with one man in mind. Therefore, I would like to dedicate "L.A. BOUND" to the late and great Cannonball Adderley, a man who helped make it all possible for me to get started in Los Angeles. While by no means is this a "jazz" album, a lot of what I learned from Cannonball is reflected here. He used to have this way of letting you know that he approved of something that he loved it — and that was by saying one word: "FOOL." I would like to think that if he were here today, that he would listen to this album, look at me and hold me in his big man arms and say, "FOOL!"

Through the music on "L.A. BOUND" I have tried to tell the story of my journey away from my native Bahamas, having to leave my girl behind, and heading for the bright lights of the big American city.

Special thanks to my son, Kenny, for his help on "Disco Congo."

Very special thanks to Arnie [illegible], Candie, Mike Theodore and the guys who work there for all their help.

Most of all, thanks to me, my wife Josephine.

Up, this one's for you, Mom, since you're the greatest of them all. Well, that's me.

[illegible]



SIDE ONE

1. [illegible] (8:43)

2. [illegible] (9:27)

SIDE TWO

1. [illegible] (6:47)

2. [illegible] (5:59)

3. [illegible] (6:40)

[illegible]

Vocals
King Errisson, Charles Clark (C. J. & Co.), Cleveland Horne (Fantastic Four), Donna Davis, Pamela Vincent and Cynthia Douglas (Brandye)

Recorded at P.A.C.T. Recording Co., Dearborn, Michigan
Engineer: Richard Becker
Mixed at Sigma Sound Studios, Philadelphia, Pa.
Engineers: Jay Mark & Arthur Stoppe
A TOM MOULTON MIX
Mastered by José Rodriguez, Frankford Wayne Mastering Labs, New York, N.Y.
Liner notes compilation: Bob Kaus
Liner photography: Fred Valentine
Cover photography: Dan d'Alexander
Art director: Bob Defrin

ARRANGED AND PRODUCED BY DENNIS COFFEY AND MIKE THEODORE, EXCEPT *DISCO CONGO* WHICH WAS ARRANGED AND PRODUCED BY KING ERRISSON

Thanks to all the Detroit and L.A. Musicians who performed on this album.

WESTBOUND RECORDS, INC.
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75 ROCKEFELLER PLAZA, NEW YORK, NEW YORK 10019

[illegible]

QUESTIONS AND ANSWERS ABOUT THE END TIMES



by Hal Lindsey


MADAM
makes arriving great"
TIMELESS WATCHES
"a whale of a bargain"
CLIMAX MAGAZIN
"have a Climax on the coffee table"
QUICKIE
"the breaktast food shot from a gun"
the effing dolls
"wind them up and watch them do their stuff"
BANG
"give your husband a Bang for breakfast"
THE DILLY
"new from Sweden"
DRAG FRIG
"wouldn't you rather have a Frig than a cig?"
es washday almost gay"
CLOSET QUEEN
"sucks up everything in sight"
Exception
"for that exceptional headache
SIDE ONE
1. OPENING 0:24
2. BANG 1:00
3. FRIG 0:26
4. MADAM AIRLINES 0:54
5. DRAG DETERGENT 0:58
6. ZEUS 0:17
7. CREAMY MEAMY LIPSTICK 1:05
8. BOEBY BEER 1:14
9. PRAYTEX GIRDLES 0:10
10. EXCEPTION HEADACHE #85 (Air Controller) 1:15
11. GRAFITTI'S GROCERY 0:20
12. CLIMAX MAGAZINE 1:14
13. THE DILLY 1:10
14. THE DAILY SMIRK 4:30
SIDE TWO
1. LITTLE SHAVER 1:13
2. LOGEINE FEMININE SPRAY 1:03
3. SCRUBBADUBBA TOOTHPASTE 0:58
4. EXCEPTION HEADACHE #4498 (Hairdresser) 1:05
5. OLAY POTATO CHIPS 0:52
6. POO POO PELLETS 1:15
7. SORRY SARI 0:58
8. LOVING CUP COFFEE 0:16
9. QUICKIE 1:18
10. TIMELESS WATCHES 1:22
11. PROTECTO BALL 0:39
12. CLOSET QUEEN 1:24
13. DIAL-A-SHRINK 0:48
14. EXCEPTION HEADACHE #347 (Lady Bus Driver) 1:07
15. THE EFFING DOLLS 0:53

PHILIP HAHN

ORGANIST

PLAYS

BUXTEHUDE
BACH
LISZT
FRANCK
VIERNE

DIETRICH BUXTEHUDE:
PRELUDE, FUGUE AND CHACONNE IN C MAJOR

Swedish born Dietrich Buxtehude (1637-1707) was organist for 39 years at the Marienkirche in Lubeck. In 1673 he established the **Abendmusiken,** celebrated musical services featuring organ music and pieces for chorus and orchestra, held annually on the five Sundays before Christmas. As a composer, he was at his best in the instrumental fugue and suite. J.S. Bach held Buxtehude in high esteem and was influenced by his work. Buxtehude's compositions are very often sectionalized as is the **Prelude, Fugue and Chaconne.** The Prelude consists of three sections: the first is a fluent pedal passage employing the principals, reeds, and mixture, the second shows the brilliance of the Positiv stops, and the third combines the manuals and pedals. Between the **Fugue** and the **Chaconne** appears a short section in free style. The **Chaconne** is typical with its constantly repeated motive in the bottom voice.

JOHANN SEBASTIAN BACH:
TWO CHORALE PRELUDES
Aus der Tiefe rufe Ich
Kommst du nun, Jesu, vom Himmel herunter

Chorale prelude is a term applied generally to any organ composition based on a chorale melody. Seventeenth century German organists treated chorale melodies in various ways. Often the melody was heard in long notes accompanied by rapid figurations. Sometimes the chorale was sectionalized, each phrase being treated imitatively. Frequently the melody was highly ornamented and accompanied by relatively straightforward chords. The chorale prelude technique reached its height in the compositions of J.S. Bach (1685-1750). **From the Depths I Call** is written in a free, fantasia style with the melody forming the core of the composition. The organ stops heard in this recording are stylistic of those in Bach's time. The melody employs two mutation stops: the Nazard and the Terz. The melody of **Come, Jesus, From Heaven,** one of the six Schubler chorales, first appeared in the Strashund Hymnbook of 1665. The prelude is written in the **cantus firmus** style, the entire piece being constructed from motives of the melody, the melody here being presented unaltered in the pedal. The bright eight and two foot flutes in the right hand and the eight and four foot flutes in the left hand are heard in contrast to the four foot reed in the pedal.

FRANZ LISZT (1811-1886):
AVE MARIS STELLA

This beautiful piece, based on an early Roman hymn, demonstrates the organ's string stops as well as the ethereal string and flute celestes.

CESAR FRANCK:
FANTAISIE IN A MAJOR

Cesar Franck (1822-1890) was for thirty years the organist at the Church of Sainte Clotilde in Paris. Composed in 1878, the **Fantaisie in A Major** demonstrates Franck's genius for harmony, melody, and tonal color. The organ's varied hues are brought into play in a symphonic style. We hear the various reed and principal choruses of the organ contrasted and combined. The noble melodies are heard on solo stops such as the Tibia, the Festive Trumpet, and the Musette.

LOUIS VIERNE:
CARILLON DE WESTMINSTER

Louis Vierne (1870-1937) was a student at the Paris Conservatory with Cesar Franck and Charles-Marie Widor. At thirty he became the organist at Notre Dame and enjoyed a high reputation as an organist, improviser, and teacher. His students included such famous musicians as Nadia Boulanger and Marcel Dupre. Vierne's compositions demonstrate a remarkably advanced harmonic technique which led directly into the styles of the French composers of our day including Messiaen and Durufle. The **Westminster Carillon** is dedicated to Henry Willis, a London organ builder. In this piece, Vierne develops the well-known theme from a quiet, somewhat distant presentation at the outset to a thundering, full organ toccata climaxing with the melody heard in the pedal using the full principal and reed choruses including the 32′ principal.

Philip Hahn received his early musical training from the eminent French pianist, Charles Rousseau and from Frances Clark. He holds the Bachelor and Master of Music Degrees from the University of Michigan, where he studied organ with Marilyn Mason and Robert Noehren. He received the Doctor of Musical Arts degree from the American Conservatory of Music in Chicago, where he studied with Stella Roberts and Robert Lodine. Further study was taken in Paris with Nadia Boulanger and Andre Marchal. He has concertized extensively in both the United States and in Europe and is available for concerts through J. Nelson Management, 900 Anderson Drive, San Rafael, California.

Produced by the J. Nelson Piano and Organ Company of San Rafael, California, the recording was made at the First United Presbyterian Church of San Francisco on an Allen 603-3, sold and installed by the J. Nelson Piano and Organ Company.

Production Consultant: Patrick Lane
Recording: Sound Storage
Engineer: Bill Feil

J. NELSON
PIANO & ORGAN
900 ANDERSEN DRIVE
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STEREO

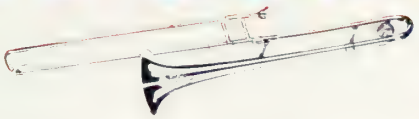
VSD 721/22

VANGUARD
RECORDINGS FOR THE CONNOISSEUR

THE INSTRUMENTS OF THE ORCHESTRA






A high fidelity exposition of the range and special capabilities of each instrument with examples drawn from the symphonic repertory

PERFORMED BY FIRST DESK MEN OF THE VIENNA STATE OPERA ORCHESTRA

DAVID RANDOLPH, NARRATOR

Vanguard
RECORDINGS FOR THE CONNOISSEUR

VSD 721/22
STEREO
Also Playable Mono

Purpose of This Album

This album was prepared with a three-fold purpose in mind. It has been my experience that even many ardent music-lovers, particularly those whose taste has been cultivated through the medium of the phonograph rather than in concert-going where the visual aspect helps locate the various instruments heard, are often unsure as to the identity of the instruments. This recording will serve to familiarize such music lovers with the sounds and functions of the individual instruments thereby putting them on more intimate terms with the medium and thus perhaps enhancing their pleasure in it.

Secondly, it was conceived in the hope that it will provide both music teachers and students with a useful and compact set of examples demonstrating the instruments of the orchestra. Finally, those whose interest is divided in equal proportions between music and high fidelity sound many find it stimulating to discover, or perhaps one should say, uncover, what the contrabassoon really does put out in its lowest octave and the piccolo in its highest.

Actually, this album evolved out of a class which I gave several years ago demonstrating the instruments of the orchestra. In preparing for it I was appalled to find that I would need to carry along some twenty-odd discs, picking out individual snatches from each to illustrate a particular instrument or effect. It occurred to me that instructors and students must be faced continually with the same minor frustration and so, in the interest of expediting the quest for musical knowledge and saving the wear and tear on teachers, I resolved to facilitate matters. On my next recording trip to Vienna I drew up a set of examples and, in between orchestra sessions, enlisted the aid of key first desk men from the orchestra of the Vienna State Opera to record them. Along the way, what had started out as a modest effort to illustrate the sounds of the various instruments grew to a rather comprehensive compendium of all their capabilities. For if I asked the concertmaster to demonstrate a spiccato *bowing, the first flute quite naturally insisted on his right to show off his unique specialty of flutter-tonguing. And so it went.*

In New York, on learning of the project, the noted music commentator David Randolph consented to contribute a script linking the musical examples. I suspect that his interest was no doubt stimulated by the fact that as a pedagog himself, his own arm was tired from carrying records to and from classes. In any event, we are indebted to Mr. Randolph not only for a concise and lucid script but as well for any number of valuable suggestions and added examples.

If the great deal of time and labor expended by the many individuals who have cooperated in making this album possible results in bringing music lovers a little closer to the art we all love, then we will consider that time to have been well spent.

SEYMOUR SOLOMON,
Music Director, Vanguard Recording Society, Inc.

TABLE OF CONTENTS

1. HISTORY OF THE ORCHESTRA
2. THE CONDUCTOR
3. THE STRINGS
   Violin — Viola — Violoncello — Double Bass
4. THE HARP
5. THE WOOD-WINDS
   Flute — Piccolo — Bass Flute — Oboe — English Horn — Bassoon — Contra-Bassoon — Clarinet Family — Saxophone
6. THE BRASSES
   Horn — Trumpet — Trombone — Tuba
7. THE PERCUSSION GROUP
   Instruments of Definite Pitch — Instruments of Indefinite Pitch
8. USE OF THIS ALBUM FOR HI-FI TESTING
9. CHART SHOWING FREQUENCY RANGE OF EACH INSTRUMENT

NO PART MAY BE REPRODUCED WITHOUT WRITTEN PERMISSION

VANGUARD RECORDING SOCIETY INC. 71 West 23rd Street, New York, N.Y. 10010

Printed in U.S.A.



Dance Tunes for Dance Caravan 1986

HLPS4425



Dance Tunes for Dance Caravan 1986

HLPS4426

HS 3426

FROM: [illegible]

DATE [illegible]

LABEL COPY

ARTIST GORDON LIGHTFOOT
RECORD # HS 3426
LABEL COLOR & PAPER DJ -
ON SALE -

LABEL WARNER BROS.
RELEASE DATE MARCH 12, 1980
COLOR INK BLACK
RECORD SIZE 12 INCH

JOB # 904,101
RESTRICTIONS

SIDE 1

1.	SEA OF TRANQUILITY	3:14
2.	GHOSTS OF CAPE HORN	4:07
3.	DREAM STREET ROSE	2:55
4.	ON THE HIGH SEAS	3:15
5.	WHISPER MY NAME	3:11

All Selections Written by Gordon Lightfoot
All Selections Published by Moose Music - CAPAC

SIDE 2

1.	IF YOU NEED ME	2:48
2.	HEY YOU	2:49
3.	MAKE WAY FOR THE LADY	3:40
4.	MISTER ROCK OF AGES	3:29
5.	THE AUCTIONEER (LeRoy Van Dyke/Buddy Black) Milene Music Inc. - ASCAP	3:51

All Selections Written by Gordon Lightfoot except as indicated
All Selections Published by Moose Music - CAPAC except as indicated

DREAM STREET ROSE
GORDON LIGHTFOOT

PRODUCED BY GORDON LIGHTFOOT, LENNY WARONKER AND RUSS TITELMAN
ENGINEERED AND MIXED BY LEE HERSCHBERG
℗ 1980 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code: 8.98
Tape Code: W8 & W5
AVAILABLE IN
8 TRACK AND CASSETTE

ML-1027E 11/72

FROM: LORRIE JANSON DATE June 13, 1977

LABEL COPY

ARTIST GARY OGAN
RECORD # PA 3078?
LABEL COLOR & PAPER DJ –
ON SALE –
JOB # 704,075
RESTRICTIONS

LABEL PARADISE
RELEASE DATE July 29, 1977
COLOR INK BLACK
RECORD SIZE 12 INCH
Revision: 6/14/77 Record Code; Label Info.
Revision: 6/13/77 Timings

SIDE I

THIS IS A BLACK LABEL AND HAS TO BE PRINTED WITH SILVER INK.

1. MAKE ME SING 3:59
2. THE ROAD 3:41
3. WONDERLAND (Take It Away) 3:22
4. SOLD ON YOU 3:37
5. NOTHING'S RIGHT WHEN LOVE'S GONE WRONG 3:44

All selections written by Gary Ogan
All selections published by Teddy Jack Music - BMI

SIDE 2

1. FOOLISH LOVE 3:26
2. OVER AND OVER 2:58
3. EVERYBODY WANTS YOUR LOVE 4:05
4. ONCE MORE FOR ME 5:18
5. THE ROAD AT STAINS 3:56

All selections written by Gary Ogan
All selections published by Teddy Jack Music - BMI

GARY OGAN
Produced by Gary Ogan, Greg Branson And Leon Russell
℗ 1977 Paradise Records, Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code: M5 & M8

FROM: LABEL COPY

DATE JUNE 13, 1979

LABEL COPY

ARTIST DAVID RUFFIN
RECORD # BSK 3306
LABEL COLOR & PAPER DJ -
ON SALE -
JOB # 821,002
RESTRICTIONS

LABEL WARNER BROS.
RELEASE DATE AUGUST 3, 1979
COLOR INK BLACK
RECORD SIZE 12 INCH
6/14/79: ADD LP TITLE
Revision: 6/20/79 Writer's name corrected
6/25/79: CONFIRMED TIMINGS
REVISION: 6/29/79 Prod.Credit
REVISION: 7/2/79 Writer's Name

SIDE 1

1. LET YOUR LOVE RAIN DOWN ON ME — 5:36
(Joe Shamwell/Tommy Tate/Charles McCollough) Groovesville Music - BMI

2. BREAK MY HEART — 4:13
(David Garner) Groovesville Music/Forgotten Songs, Inc. - BMI

3. I GET EXCITED — 2:52
(Steven Hairston) Groovesville Music - BMI

4. CHAIN ON THE BRAIN — 5:46
(Anthony Hester) Conquistador Music - ASCAP

SIDE 2

1. MORNING SUN LOOKS BLUE — 4:03
(Michael Amitin) Groovesville Music - BMI

2. LET'S STAY TOGETHER — 5:22
(Don Davis/Duane Freeman) Groovesville Music - BMI/Conquistador Music - ASCAP

3. SO SOON WE CHANGE — 3:53
(John Glover/James Dean) Groovesville Music - BMI

4. SEXY DANCER — 4:42
(Don Davis/Elwin Rutledge) Conquistador Music - ASCAP/Groovesville Music - BMI

SO SOON WE CHANGE
DAVID RUFFIN
PRODUCED BY DON DAVIS FOR DRUFF PRODUCTIONS
℗ 1979 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

R & B

FROM: LORRIE JANSON

DATE AUGUST 6, 1975

LABEL COPY

ARTIST THE FRANKIE MILLER BAND
RECORD # CHR 1088
LABEL COLOR & PAPER DJ. -
ON SALE -

LABEL CHRYSALIS SEP 15 1975
RELEASE DATE [redacted]
COLOR INK BLACK
RECORD SIZE 12 INCH

JOB # 504,100
RESTRICTIONS U.S. & CANADA ONLY

SIDE I - (31,934)

1.	A FOOL IN LOVE (Frankie Miller/Andy Fraser) Chrysalis Music Corp./Ackee Music, Inc. - ASCAP	3:05
2.	THE HEARTBREAK	4:00
3.	THE ROCK	3:32
4.	I KNOW WHY (THE SUN DON'T SHINE)	6:01
5.	HARD ON THE LEVEE	3:16
	PLAYING TIME:	19:54

All selections written by Frankie Miller, Published by Chrysalis Music Corp. - ASCAP, except as indicated.

SIDE II - (31,935)

1.	AIN'T GOT NO MONEY	2:51
2.	ALL MY LOVE TO YOU	5:35
3.	I'M OLD ENOUGH	4:50
4.	BRIDGETON	4:43
5.	DRUNKEN NIGHTS IN THE CITY	3:51
	PLAYING TIME:	21:50

All selections written by Frankie Miller, Published by Chrysalis Music Corp. - ASCAP

THE ROCK
THE FRANKIE MILLER BAND
Produced by ELLIOT MAZER
℗ 1975 Chrysalis Records

ART DEPT. USE ONLY:
Price Code: 0698
Tape Code:

FROM: LABEL COPY

DATE MAY 9, 1980

LABEL COPY

ARTIST SILICON TEENS
RECORD # SRK 6092
LABEL COLOR & PAPER DJ -
ON SALE -

JOB # 900,055
RESTRICTIONS (U.S. & CANADA ONLY)

LABEL SIRE
RELEASE DATE JUNE 25, 1980
COLOR INK BLACK
RECORD SIZE 12 INCH
5/13/80 CONFIRMED TIMINGS

SIDE 1

1. MEMPHIS TENNESSEE — 2:23
   (C. Berry) Arc Music Corp. - BMI
2. YESTERDAY MAN — 2:39
   (C. Andrews) Partita Music Corp. - BMI
3. DO WAH DIDDY DIDDY — 3:01
   (E. Greenwich/J. Barry) Trio Music Co., Inc. - BMI
4. T.V. PLAYTIME — 3:25
   (Silicon Teens) Stainless Music - BMI
5. YOU REALLY GOT ME — 3:04
   (R. Davies) Jay Boy Music Corp. - BMI
6. CHIP 'N ROLL — 3:13
   (L. Least) Stainless Music - BMI
7. DO YOU LOVE ME — 2:23
   (B. Gordy) Jobete Music Co., Inc. - ASCAP

SIDE 2

1. LET'S DANCE — 2:49
   (J. Lee) Warner-Tamerlane Publishing Corp. - BMI
2. OH BOY! — 2:01
   (N. Petty/B. Tilghman/S. West) Wren Music Company - BMI
3. SWEET LITTLE SIXTEEN — 3:18
   (C. Berry) Arc Music Corp. - BMI
4. STATE OF SHOCK (PART TWO) — 3:10
   (Silicon Teens/L. Least) Stainless Music - BMI
5. JUST LIKE EDDIE — 2:40
   (G. Goddard) Southern Music Publishing Co., Inc. - ASCAP on behalf of Mirror Music Publishing Co. Ltd.
6. RED RIVER ROCK — 2:51
   (T. King/I. Mack/F. Mendelsohn) Bug Music/Mole Hole Music - BMI Adm. by Bug Music Group
7. JUDY IN DISQUISE — 2:29
   (A. Barnard/J. Fred) Su-Ma Publishing Co., Inc. - BMI

MUSIC FOR PARTIES
SILICON TEENS
PRODUCED BY LARRY LEAST
(P) 1979, 1980 Mute/Sonet Records

ART DEPT. USE ONLY:
Price Code:
Tape Code: M5S

DANCE MUSIC

FROM: LORRIE JANSON WRITE BELOW THIS LINE DATE May 24, 1977

LABEL COPY

ARTIST STILLWATER
RECORD # CP 0186
LABEL COLOR & PAPER DJ –
ON SALE –

JOB # 710,002
RESTRICTIONS U.S. & Canada Only

LABEL Capricorn
RELEASE DATE July 29, 1977
COLOR INK BLACK
RECORD SIZE 12 INCH
Revision: 6/1/77 Sequence
Revision: 7/1/77 Timings'

SIDE 1

1. MIND BENDER 4:16
(Rob Walker/Buddy Buie)

2. UNIVERSAL FOOL 7:02
(Rob Walker/Jimmy Hall/Buddy Buie)

3. APRIL LOVE 4:11
(Rob Walker/Mike Causey/Buddy Buie)

4. FANTASY PARK 4:08
(Rob Walker/Allison Scarborough/Mike Causey/Jimmy Hall/Buddy Buie)

All selections published by No Exit Music Co., Inc/Low-Sal Music - BMI

SIDE 2

1. ROCK-N-ROLL LOSER 4:13
(Rob Walker) No Exit Music Co., Inc. - BMI

2. OUT ON A LIMB 3:57
(Rob Walker/Jimmy Hall/Mike Causey/Bob Spearman) No Exit Music Co., Inc. - BMI

3. SUNSHINE BLUES 3:36
(Jimmy Hall/Bobby Golden/Bob Spearman/Buddy Buie)

4. SAM'S JAM 9:45
(Jimmy Hall/Bob Spearman/Allison Scarborough/Bobby Golden/Buddy Buie/Mike Causey/Sebie Lacey)

All selections published by No Exit Music Co.,Inc./Low-Sal Music - BMI except where indicated.

STILLWATER
Produced by Buddy Buie for Buddy Buie Productions
by Special Arrangements with
Phil Walden and Associates, Inc.
℗ 1977 Capricorn Records , Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code: M5 & M8
AVAILABLE IN
8 TRACK AND CASSETTE

FROM: LORRIE JANSON DATE NOVEMBER 30, 1978

LABEL COPY

ARTIST COUCHOIS
RECORD # BSK 3289
LABEL COLOR & PAPER DJ –
ON SALE –
JOB # 804,108
RESTRICTIONS

LABEL WARNER BROS.
RELEASE DATE FEBRUARY 9, 1979
COLOR INK BLACK
RECORD SIZE 12 INCH
Revision: 12/11/78 Confirmed Timings

INMUSIC PRODUCTIONS LOGO (On Bottom Credit)

SIDE 1

1.	DO IT IN DARKNESS (P. Couchois, C. Couchois)	4:30
2.	THE COLONEL (C. Couchois, C. Carlson)	3:38
3.	WALKIN' THE FENCE (M. Couchois, P. Couchois, C. Couchois, H. Messer)	3:43
4.	CRIPPLE (P. Couchois, C. Couchois)	4:05
5.	GOING TO THE RACES (P. Couchois, C. Couchois)	4:40

All selections published by World Song Publishing Inc. - ASCAP

SIDE 2

1.	DEVIL'S TRIANGLE	6:30
2.	I COULD NEVER TAKE HER AWAY FROM YOU	3:50
3.	NO LONGER NEEDED	4:08
4.	KALAHARI CATTLE DRIVE	4:52

All selections written by P. Couchois, C. Couchois
All selections published by World Song Publishing Inc. - ASCAP

COUCHOIS
PRODUCED BY STEVE BARRI, EDDIE LAMBERT, ROGER NICHOLS
FOR INMUSIC PRODUCTIONS
℗ 1979 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

FROM: LABEL COPY

DATE MARCH 22, 1979

LABEL COPY

ARTIST ADAM MITCHELL
RECORD # BSK 3325
LABEL COLOR & PAPER DJ -
ON SALE -
JOB # 804,029
RESTRICTIONS

LABEL WARNER BROS.
RELEASE DATE May 4, 1979
COLOR INK BLACK
RECORD SIZE 12 INCH
Revision: 4/9/79 Sequence Change Side 1
Revision: 4/16/79 Confirmed Timings

SIDE 1

1.	FOOL FOR LOVE	2:24
2.	HIGHER GROUND	3:29
3.	DOCTOR DOCTOR	3:27
4.	CLEAR LIGHT	3:21
5.	THE FRENCH WALTZ	3:45

All Selections Written by Adam Mitchell
All Selections Published by Warner-Tamerlane Publishing Corp. - BMI/
Ten Speed Music - ASCAP

SIDE 2

1.	DANCIN' ROUND AND ROUND	4:03
2.	DON'T LET PAPA KNOW	4:26
3.	REDHEAD IN TROUBLE	3:10
4.	OUT AMONG THE STARS	5:15

All Selections Written by Adam Mitchell
All Selections Published by Warner-Tamerlane Publishing Corp. - BMI/
Ten Speed Music - ASCAP

REDHEAD IN TROUBLE!
ADAM MITCHELL
Produced by Russ Titelman
℗ 1979 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

FROM: LORRIE JANSON

DATE APRIL 4, 1978

LABEL COPY

ARTIST EXILE
RECORD # BSK 3205
LABEL COLOR & PAPER DJ -
ON SALE -
JOB # 716,000
RESTRICTIONS

LABEL WARNER/CURB
RELEASE DATE June 2, 1978
COLOR INK BLACK
RECORD SIZE 12 INCH
REVISION: 4/10/78
Additional Writer
Revision: 4/13/78 (Spell. on Writer Name)
Revision: 4/24/78 Conf. Timings

CURB LOGO

SIDE 1

1.	YOU THRILL ME (Mike Chapman, Nicky Chinn)	3:53
2.	NEVER GONNA STOP (James P. Pennington)	5:39
3.	THERE'S BEEN A CHANGE (James P. Pennington)	3:03
4.	YOU AND ME (James P. Pennington)	5:30

All song published by Chinnichap Publishing, Inc. - BMI

SIDE II

1.	KISS YOU ALL OVER (Mike Chapman, Nicky Chinn)	4:54
2.	AIN'T GOT NO TIME (Danny Williams)	3:13
3.	DON'T DO IT (James P. Pennington)	4:47
4.	ONE STEP AT A TIME (James P. Pennington)	3:12
5.	STAY WITH ME (James P. Pennington)	2:57

All songs published by Chinnichap Publishing, Inc. - BMI

MIXED EMOTIONS
EXILE
PRODUCED BY MIKE CHAPMAN
℗ 1978 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

FROM: LABEL COPY

DATE March 22, 1979

5.2.79

LABEL COPY

ARTIST LOVE DE-LUXE with HAWKSHAW'S DISCOPHONIA

RECORD # BSK 3342

LABEL COLOR & PAPER DJ -

ON SALE -

LABEL WARNER BROS.

RELEASE DATE JULY 6, 1979

COLOR INK BLACK

RECORD SIZE 12 INCH

JOB #

RESTRICTIONS (U.S. & Canada Only)

Revision: 4/4/79 Album Title
REVISION: 5/1/79 Publisher Changes and New Timings
REVISION: 5/2/79 Artist Name
REVISION: 5/7/79 Seq. Change on Side 2
REVISION: 5/7/79 Timings Reversed on Side 2

SIDE 1

1. HERE COMES THAT SOUND AGAIN — 16:52 5.1.79
(Alan Hawkshaw) Alan Hawkshaw Music Inc./Al Gallico Music Corp./
Geoff & Eddie Music Co./Blackwood Music Inc. - BMI

5.1.79

SIDE 2

1. WHEN WE'RE DANCIN' — 6:40

2. I GOT THAT FEELIN' 5.7.79 — 7:00 5.7.79

3. LET ME MAKE IT UP TO YOU 5.7.79 — 4:24 5.7.79

All Selections Written by Alan Hawkshaw
Published by Alan Hawkshaw Music Inc./Al Gallico Music Corp./
Geoff & Eddie Music Co./Blackwood Music Inc. - BMI

5.1.79

HERE COMES THAT SOUND
LOVE DE-LUXE
With HAWKSHAW'S DISCOPHONIA
Arranged and Produced by Alan Hawkshaw
Executive Producer: Steve Gilston
℗ 1978, 1979 WEA Records Ltd.

5.2.79

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

FROM: LABEL COPY

DATE APRIL 9, 1980

LABEL COPY

ARTIST EXILE
RECORD # BSK 3437
LABEL COLOR & PAPER DJ –
ON SALE –

(CURB LOGO)

LABEL WARNER/CURB
RELEASE DATE MAY 28, 1980
COLOR INK BLACK
RECORD SIZE 12 INCH
4/10/80 CONFIRMED TIMINGS

JOB # 004,037
RESTRICTIONS (U.S. & CANADA ONLY)

SIDE 1

1. YOU'RE GOOD FOR ME — 3:32
(Mark Gray/Greg Guidry) Down 'N Dixie/Irving Music, Inc. - BMI/World Song Publishing, Inc. - ASCAP

2. NOBODY'S HERO — 4:27
(J.P. Pennington/Lynda Lawley)

3. DON'T LEAVE ME THIS WAY — 4:36
(J.P. Pennington)

4. TAKE ME DOWN — 4:35
(J.P. Pennington/Mark Gray) Chinnichap Publishing, Inc. Administered in the U.S. & Canada by Careers Music, Inc./Down 'N Dixie/Irving Music, Inc. - BMI

5. SMOOTH SAILIN' (ROCK IN THE ROAD) — 3:42
(Johnny Slate/Steve Pippin/Mark Gray) House Of Gold Music, Inc./Down 'N Dixie/Irving Music Inc. - BMI

All Songs Published by Chinnichap Publishing, Inc. - BMI Administered in the U.S. & Canada by Careers Music, Inc. except as indicated

SIDE 2

1. JAILBAIT — 2:57
(Mark Gray/Ed Setser) Down'N Dixie/Irving Music, Inc. - BMI

2. THERE'S A LOVE — 3:36
(J.P. Pennington)

3. THE CLOSER YOU GET — 4:13
(J.P. Pennington/Mark Gray) Chinnichap Publishing, Inc. Administered in the U.S. & Canada by Careers Music, Inc./Down 'N Dixie/Irving Music, Inc. - BMI

4. IT TAKES LOVE TO MAKE LOVE — 4:13
(Sonny Lemaire/Mark Gray/Jeff Silbar/Sam Lorber) Chinnichap Publishing, Inc. Administered in the U.S. & Canada by Careers Music, Inc./Down 'N Dixie/Irving Music, Inc./House Of Gold Music, Inc. - BMI

5. LET'S DO IT ALL OVER AGAIN — 3:55
(J.P. Pennington)

All Songs Published by Chinnichap Publishing, Inc. - BMI Administered in the U.S. & Canada by Careers Music, Inc. except as indicated

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

DON'T LEAVE ME THIS WAY
EXILE
PRODUCED BY PETER COLEMAN
Ⓟ 1980 Warner Bros. Records Inc.

FROM: LORRIE JANSON

DATE: AUGUST 20, 1976

LABEL COPY

ARTIST: STUFF
RECORD #: BS 2968
LABEL COLOR & PAPER: DJ -
ON SALE -
JOB #: 620,001
RESTRICTIONS:

LABEL: WARNER BROS.
RELEASE DATE: SEPTEMBER 25, 1976
COLOR INK: BLACK
RECORD SIZE: 12 INCH
REVISION 8/24/76: (Job #, Time, Title & Writer)
REVISION 8/27/76: (Credits)

JUST SUNSHINE RECORDS LOGO

SIDE I

1.	FOOTS (Stuff) Yangor Music - ASCAP	3:58
2.	MY SWEETNESS (R. Tee) Coffin Music - BMI	3:21
3.	(DO YOU) WANT SOME OF THIS (R. Tee) Coffin Music - BMI	3:45
4.	LOOKING FOR THE JUICE (G. Edwards/R. Tee) Yangor Music - ASCAP/Coffin Music - BMI	3:52
5.	REFLECTIONS OF DIVINE LOVE (G. White) Jayglow Music/Kwan Music/Savar Music - ASCAP	5:54

SIDE II

1.	HOW LONG WILL IT LAST (E. Gale) Antisia Music, Inc. - ASCAP	4:15
2.	SUN SONG (L. Thomas) Nuwaupu Music Co. - ASCAP	4:24
3.	HAPPY FARMS (C. Dupree) Corerm Music - ASCAP	3:54
4.	DIXIE (Traditional) Public Domain/ UP ON THE ROOF (G. Goffin, C.King) Screen Gems-Columbia Music, Inc./ EMI Music, Inc. - BMI	6:33

STUFF
Produced by Herb Lovelle and Tommy LiPuma
for Goryan Productions and Just Sunshine Records
℗ 1976 Warner Bros Records Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

FROM: LORRIE JANSON DATE JANUARY 30, 1978

LABEL COPY

ARTIST ELIZABETH BARRACLOUGH
RECORD # BRK 6973
LABEL COLOR & PAPER DJ -
ON SALE -
JOB # 790,013
RESTRICTIONS

LABEL BEARSVILLE
RELEASE DATE MAY 5, 1978
COLOR INK BLACK
RECORD SIZE 12 INCH

THIS SIDE (Re-1)

1.	WILLY RUBY	3:48
2.	BELIEVE IT SO	4:42
3.	BONEY MOUNTAIN	4:59
4.	LIKE THE DESERT NEEDS THE SAND	4:22
5.	COVERED UP IN ACES	5:37

All selections written by Elizabeth Barraclough
All selections published by Fourth Floor Music, Inc. & Chili Pepper Music - ASCAP

THAT SIDE (Re-2)

1.*	WHO DO YOU THINK'S THE FOOL	4:00
2.*	SHEPHERD'S BUSH	4:23
3.	DON'T TV ME	1:49
4.*	SUNSET HARVEST MOON	4:53
5.	LATE IN MY BED	4:02

All selections written by Elizabeth Barraclough
All selections published by Fourth Floor Music, Inc. & Chili Pepper Music - ASCAP

*Produced by John Simon

ELIZABETH BARRACLOUGH
Produced by Albert Grossman
℗ 1973 Bearsville Records

ART DEPT. USE ONLY:
Price Code:
Tape Code: M3 & M5

AVAILABLE IN
8 TRACK AND CASSETTE

LP LABEL COPY

From Editorial Services LS
Date February 3, 1983 Release Date March 9, 1983
Artist Yol Original Motion Picture Soundtrack
Record Number 1-23816
Tape Number 4-23816
Special Price
Label Background Warner Bros.
Job # 200038
Restrictions U.S., Italy, UK, Ireland, Canada, New Zealand, Japan & S. Africa

Confirmed Timings: 2/3/83

Side 1

1.	THE ISLAND (Main Title Part I)	3:14
2.	THE PERMISSION	2:46
3.	SAZ	:56
4.	THE BODIES	1:57
5.	LISTENING TO THE FIELDS	2:26
6.	HORSEMEN IN THE WIND	2:19
7.	STORMY	3:29

Side 2

1.	MAN AND SNOW	2:21
2.	ON THE ROAD (A special film mix)	1:23
3.	THE ISLAND (Main Title Part II)	3:16
4.	EHMEDO RONI (Kurdish love song)	2:56
5.	TO THE UNKNOWN	3:33
6.	LONELY	1:49

YOL
ORIGINAL MOTION PICTURE SOUNDTRACK
ALL COMPOSITIONS WRITTEN BY SEBASTIAN ARGOL

(C) 1982 Cactus Film A.G./Sebastian Argol (P) 1982 Cactus Film A.G.

FROM: LABEL COPY

DATE JANUARY 11, 1980

LABEL COPY

ARTIST KENNY DOSS
RECORD # BRK 6997
LABEL COLOR & PAPER DJ -
ON SALE -

JOB # 941,018
RESTRICTIONS (U.S. & CANADA ONLY)

LABEL BEARSVILLE
RELEASE DATE FEBRUARY 27, 1980
COLOR INK BLACK
RECORD SIZE 12 INCH
1/11/80: CONFIRMED TIMINGS
REVISION: 1/15/80 Delete , Inc. from Publisher's Name
REVISION: Writer & Publisher Change

SIDE 1

1. DON'T HOLD BACK THE LOVE 4:15

2. YOU TURN ME ON 4:37

3. SUGAR 3:26
(Mary Holland Bryant) Every Knight Music/Unichappell Music - BMI

4. WE'RE GONNA HAVE OUR DAY 4:10
(Willie Mitchell/Earl Randle) Poppa Willie Music Ltd./Fiction Music, Inc. - BMI/ Mitchell's Music Machine Ltd./Fourth Floor Music, Inc.-ASCAP

5. PLAY TO WIN 3:34

All Songs Written by John E. Moore except as indicated
All Songs Published by Poppa Willie Music Ltd./Fiction Music, Inc. - BMI except as indicat

SIDE 2

1. MOVIN' ON 3:53
(Julius Bradley) Mitchell's Music Machine Ltd./Fourth Floor Music, Inc. - ASCAP

2. ARE YOU GONNA BE WITH ME 3:59
Poppa Willie Music Ltd./Fiction Music, Inc. - BMI/Mitchell's Music Machine Ltd./ Fourth Floor Music, Inc. - ASCAP

3. JUST A FEELIN'. 4:05

4. I NEED YOUR LOVE 4:28

5. DO YOU REMEMBER 3:38
(Willie Mitchell/Earl Randle/Ann Mitchell)

All Songs Written by Willie Mitchell & Earl Randle except as indicated
All Songs Published by JEC Publishing - BMI/FI Music - ASCAP except as indicated

MOVIN' ON A FEELIN'
KENNY DOSS
PRODUCED BY WILLIE MITCHELL
℗ 1980 Bearsville Records

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

R&D

LABEL COPY
ELEKTRA RECORDS
962 NORTH LA CIENEGA BOULEVARD
LOS ANGELES, CALIFORNIA 90069

✓ REVISED 5/26/77

5/17/77

SAMMI SMITH

MIXED EMOTIONS

SIDE ONE 7E-1108-A STEREO

1. ALL I EVER NEED IS YOU (Eddie Reeves/Jimmy Holiday) United Artists Music Co., Inc., Racer Music Corp. ASCAP 2:38
2. TOUCH ME (Don Miller/Wayne Carson/Ron Birmann) Rose Bridge Music, Inc. BMI 2:25
3. I CAN'T STOP LOVING YOU (Don Gibson) Acuff-Rose Publications, Inc. BMI 2:48
4. DE GRAZIA'S SONG (Sammi Smith) Rabbit Tracks Music BMI 3:18
5. YOU GOT THE POWER (Even Stevens/Eddie Rabbitt) DebDave Music Inc./Briarpatch Music BMI 2:03

Produced by Jim and David Malloy

℗ 1977 by Elektra Records

SAMMI SMITH

MIXED EMOTIONS

SIDE TWO 7E-1108-B STEREO

1. I'VE SEEN BETTER DAYS (Red Lane/Danny Morrison) Tree Publishing Co., Inc. BMI 3:34
2. HALLELUJAH FOR BEER (David Malloy/Glenn Sutton) DebDave Music Inc., Rodeo Cowboy Music, Inc. BMI 2:03
3. DAYS THAT END IN "Y" (Even Stevens/Jim Malloy) DebDave Music Inc. BMI 2:47
4. A WOMAN LEFT LONELY (Dan Penn/Spooner Oldham) Dan Penn Music/Center Star Music BMI 2:37
5. ✓ LOVING ARMS (Tom Jans) Almo Music Corp. ASCAP 2:44

Produced by Jim and David Malloy

℗ 1977 by Elektra Records

FROM: LABEL COPY

DATE JULY 23, 1980

LABEL COPY

ARTIST PAM WINDO AND THE SHADES
RECORD # BRK 3479
LABEL COLOR & PAPER DJ -
ON SALE -

JOB # 031,015
RESTRICTIONS (U.S. & CANADA ONLY)

LABEL BEARSVILLE
RELEASE DATE SEPTEMBER 24, 1980
COLOR INK BLACK
RECORD SIZE 12 INCH

REVISION: 8/6/80 Title on Side 1; Add Tune Side 2
REVISION: 8/12/80 March/Great ONE BAND
REVISION: 8/18/80 Add Writers

8/13/80: CONFIRMED TIMINGS

SIDE 1

1. JUST TO STAY ALIVE 2:57
2. GIMME, GIMME 2:40
3. WHAT KIND OF MAGIC? 2:46
   (Windo/Brocco/Bennett/McCarthy/McCarthy)
4. SECOND BEST IS NOT FOR ME 2:48
5. WAITING FOR YOU IS BORING 4:37
6. ROCK STAR (I DON'T WANNA BE NO) 2:13

All Songs Written by Pam Windo except as indicated
All Songs Published by Fiction Music, Inc./Paga Music Inc. - BMI

SIDE 2

1. STAR-CROSSED 3:57
2. YOU TURN ME ON, YOU TURN ME OVER 2:50
3. I WANT YOUR BODY, TO HELL WITH YOUR MIND 3:23
4. TIME YOU CHANGED YOUR WAYS 3:11
5. MARCH HARE/GREAT EXPECTATIONS 6:20

All Songs Written by Pam Windo
All Songs Published by Fiction Music, Inc./Paga Music Inc. - BMI

NOTE: TWO SPACES IT
PAM WINDO AND THE SHADES
PRODUCED BY IAN KIMMET, GARY & PAM WINDO
ENGINEERED BY CRAIG BISHOP
ASSISTANT ENGINEER: MARK McKENNA
℗ 1980 Bearsville Records

ART DEPT. USE ONLY:
Price Code:
Tape Code: M5

LABEL COPY
ELEKTRA RECORDS
962 NORTH LA CIENEGA BOULEVARD
LOS ANGELES, CALIFORNIA 90069

7/17/77

EVEN STEVENS

A THORN ON THE ROSE

SIDE ONE 7E-1113-A STEREO

1. THE KING OF COUNTRY MUSIC MEETS THE QUEEN OF ROCK & ROLL (Shel Silverstein) Evil Eye Music,Inc. BMI 2:57
2. COME IN OUTTA THE SUN (Chris Gantry & Shel Silverstein) ABC/Dunhill Music,Inc. & Evil Eye Music,Inc. BMI 3:14
3. DELTA QUEEN (Even Stevens & Eddie Rabbitt) DebDave Music Inc & Briarpatch Music BMI 2:51

4./5./6.
A PIECE OF THE ROCK (Even Stevens & Eddie Rabbitt) DebDave Music Inc. & Briarpatch Music BMI
JOSHUA FIT DE BATTLE OF JERICHO (P.D./Arranged by Floyd Stevens) DebDave Music Inc. BMI
SOMEONE'S BEING BORN (Even Stevens, Floyd A. Stevens, & Sandra Lee) DebDave Music Inc. 4:03

Produced by Jim & David Malloy with Shel Silverstein

P 1977 by Elektra Records

EVEN STEVENS

A THORN ON THE ROSE

SIDE TWO 7E-1113-B STEREO

1. SHE'S IN THE TOOTHPASTE COMMERCIAL (Shel Silverstein) Evil Eye Music,Inc. BMI 2:45
2. VANILLA (Shel Silverstein) Evil Eye Music,Inc. BMI 3:57
3. TOO MANY NIGHTS ALONE(Even Stevens & Shel Silverstein) DebDave Music Inc. & Evil Eye Music,Inc. BMI 3:57
4. I'M FROM OUTER SPACE (Even Stevens & Shel Silverstein) DebDave Music Inc. & Evil Eye Music,Inc. BMI 3:21
5. UP YOUR NOSE(Even Stevens) DebDave Music Inc. BMI :34

Produced by Jim & David Malloy with Shel Silverstein

P 1977 by Elektra Records

LABEL COPY
ELEKTRA RECORDS
962 NORTH LA CIENEGA BOULEVARD
LOS ANGELES, CALIFORNIA 90069

3/18/77

BOB CREWE

MOTIVATION

SIDE ONE 7E-1103-A STEREO

1. MOTIVATION (Bob Crewe/Mark James) Heart's Delight Music, Screen Gems-EMI Music, Inc. Sweet Glory Music, Inc. BMI 6.31
2. GIVE IT HELL (Bob Crewe/Bob Hardwick) Heart's Delight Music BMI 5:58
3. LADY LOVE SONG (Bob Crewe/Mark James) Heart's Delight Music, Screen Gems-EMI Music, Inc., Sweet Glory Music, Inc. BMI 3:45
4. IT TOOK A LONG TIME (B. Crewe/L. Russell Brown/R. Bloodworth) Saturday Music BMI 4:38

Produced by Jerry Wexler and Barry Becket

P 1977 by Elektra Records

BOB CREWE

MOTIVATION

SIDE TWO 7E-1103-B STEREO

1. MARRIAGE MADE IN HEAVEN (Bob Crewe/Kenny Nolan) Heart's Delight Music BMI Kenny Nolan Publishing ASCAP 3:47
2. SOMETHIN' LIKE NOTHIN' BEFORE (Bob Crewe/L. Russell Brown) Heart's Delight Music, Larball Music BMI 3:54
3. IN ANOTHER LIFE (Bob Crewe/Mark James) Heart's Delight Music, Screen Gems-EMI Music, Inc., Sweet Glory Music, Inc. BMI 5:18
4. BABY WHATCHA DOIN' A ME (Bob Crewe/Bob Hardwick) Heart's Delight Music BMI 5:57
5. MERCI BEAUCOUP (Bob Crewe) Heart's Delight Music BMI 4:35

Produced by Jerry Wexler and Barry Becket

P 1977 by Elektra Records

LABEL COPY
ASYLUM RECORDS
962 NORTH LA CIENEGA BOULEVARD
LOS ANGELES, CALIFORNIA 90069

12/28/76

JELLY

A TRUE STORY

7E-1096-A STEREO

1. NO ONE LIKE MY BABY (Fred Bliffert & Rich Markey) Mukunda Music BMI 3:08
2. NO WORDS OF LOVE (Fred Bliffert) Mukunda Music BMI 4:38
3. SUSAN (Fred Bliffert) Mukunda Music BMI 3:48
4. I'M LOST (Jesse Roe) Temporary Secular BMI 4:27
5. I DON'T WANT TO BEG YOU BABY (Fred Bliffert) Catch A Star Music BMI 4:45

Produced by Chuck Plotkin

P 1977 by Asylum Records

JELLY

A TRUE STORY

7E-1096-B STEREO

1. DR,JAZZ (Walter Melrose & Joseph Oliver) Edwin H. Morris & Company, Inc. and International Music Inc. ASCAP 4:20
2. I WANT YOU TO DANCE (Jesse Roe & Tobias Coe) Temporary Secular BMI 3:51
3. FALL IN LOVE TOO (Jesse Roe) Temporary Secular BMI 3:56
4. BROKEN MAN (Jesse Roe) Temporary Secular BMI 3:48
5. ELIJAH (Fred Bliffert & Kevin Evans) Mukunda Music BMI 4:40

Produced by Chuck Plotkin

P 1977 by Asylum Records

FROM: LABEL COPY

DATE MAY 7, 1980

LABEL COPY

ARTIST DAVID RUFFIN
RECORD # BSK 3416
LABEL COLOR & PAPER DJ -
ON SALE -
JOB # 921,002
RESTRICTIONS

LABEL WARNER BROS.
RELEASE DATE JULY 30, 1980
COLOR INK BLACK
RECORD SIZE 12 INCH
REVISION: 5/27/80 Prod.Line
REVISION: 5/27/80 Seq. Change
6/23/80 CONFIRMED TIMINGS

SIDE 1

1. I WANNA BE WITH YOU 3:33
   (Ben Adkins) Groovesville Music/Beez Weez Music - BMI
2. ALL I NEED 4:17
   (David T. Garner) Groovesville Music/Forgotten Songs, Inc. - BMI
3. LOVE SUPPLY 4:09
   (Marilyn McLeod) Conquistador Music - ASCAP
4. STILL IN LOVE WITH YOU 3:10
   (Cynthia Girty/Arenita Walker) Groovesville Music - BMI

SIDE 2

1. I GOT A THING FOR YOU 3:53
   (Marilyn McLeod/Pam Sawyer) Key of G Music/Barley Lane Music - ASCAP
2. CAN WE MAKE LOVE ONE MORE TIME 4:33
   (James Nelson/Les Jones) Groovesville Music - BMI
3. SLOW DANCE 4:31
   (Curtis Gadson/Ron Sanders/Roz Newberry) Conquistador Music/Probe II, Inc. - ASCAP
4. DON'T YOU GO HOME 4:20
   (Anita Brown) Groovesville Music - BMI

GENTLEMAN RUFFIN
DAVID RUFFIN
Produced by DON DAVIS for Druff Productions
℗ 1980 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

R&B

FROM: LABEL COPY

DATE MAY 4, 1979

LABEL COPY

ARTIST WILLIE HUTCH
RECORD # WHK 3352
LABEL COLOR & PAPER DJ –
ON SALE –
JOB # 904,036
RESTRICTIONS

LABEL WHITFIELD
RELEASE DATE JULY 6, 1979
COLOR INK BLACK
RECORD SIZE 12 INCH
5/7/79: CONFIRMED TIMINGS

SIDE 1

1.	DISCO THANG	6:15
2.	MIDNIGHT DANCER	8:03
3.	KELLY GREEN (Willie Hutch & S. Leon Cavollo)	4:22
4.	NEVER LET YOU BE WITHOUT LOVE	4:25

All Songs Written by Willie Hutch except as indicated
All Songs Published by Warner-Tamerlane Publishing Corp./It's The Song Music - BMI

SIDE 2

1.	EVERYDAY LOVE	5:38
2.	DEEP IN YOUR LOVE	5:42
3.	EVERYBODY NEEDS MONEY	5:27
4.	DOWN HERE ON DISCO STREET	5:33

All Songs Written by Willie Hutch
All Songs Published by Warner-Tamerlane Publishing Corp./It's The Song Music - BMI

MIDNIGHT DANCER
WILLIE HUTCH
ALL SONGS PRODUCED AND ARRANGED BY WILLIE HUTCH
Arrangements By Gene Page
℗ 1979 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

FROM: LORRIE JANSON DATE JUNE 26, 1978

LABEL COPY

ARTIST JERRY CORBETTA
RECORD # BSK 3230
LABEL COLOR & PAPER DJ –
ON SALE –

JOB # 804,039
RESTRICTIONS

LABEL WARNER BROS.
RELEASE DATE AUGUST 4, 1978
COLOR INK BLACK
RECORD SIZE 12 INCH

SIDE 1

1.	SENSITIVE SOUL (J. Corbetta, B. Crewe) Corbetta Music - ASCAP/Heart's Delight Music - BMI	3:35
2.	IF I NEVER HAD YOUR LOVE (J. Corbetta, B. Crewe) Corbetta Music - ASCAP/Heart's Delight Music - BMI	3:43
3.	I'M A LOVER, NOT A FIGHTER (J. Corbetta, S. Keegan) Corbetta Music/Claridge Music - ASCAP	4:45
4.	CARIBBEAN LADY (J. Corbetta, R. Yeazel) Corbetta Music - ASCAP	5:31
5.	FREE MAN (J. Corbetta, R. Yeazel) Corbetta Music - ASCAP	3:46

SIDE 2

1.	I WISH THAT I WAS MAKIN' LOVE (To You Tonight) (J. Corbetta, M.A. Leikin) World Song Pub., Inc./Hot Cider Music/ Corbetta Music - ASCAP	3:33
2.	GREEN-EYED LADY (J. Corbetta, J.C. Phillips, D. Riorden) Claridge Music, Inc. - ASCAP	5:24
3.	CELEBRATE OUR LOVE (J. Corbetta, M.A. Leikin) World Song Pub., Inc./Hot Cider Music/ Corbetta Music - ASCAP	3:38
4.	BETWEEN A ROCK AND A HARD PLACE (J. Corbetta, B. Crewe) Corbetta Music - ASCAP/Heart's Delight Music - BMI	8:23

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5
AVAILABLE IN
8 TRACK AND CASSETTE

JERRY CORBETTA
PRODUCED BY STEVE BARRI
Strings & Horns Arranged by Jay Graydon
℗ 1978 Warner Bros. Records Inc.

NAME _____ DATE _____

LABEL COPY

ARTIST THE UNDISPUTED TRUTH
RECORD # WHK 3202
LABEL COLOR & PAPER DJ -
ON SALE -
JOB # 704,041
RESTRICTIONS _____

LABEL WHITFIELD RECORDS
RELEASE DATE April 6, 1979
COLOR INK BLACK
RECORD SIZE 12 INCH
Revision: 2/21/79 P Line
Revision: 2/22/79 Tune Title Spelling
Revision: 2/26/79 Confirmed Timings

SIDE 1

1.	SHOW TIME (N. Whitfield)	8:56
2.	TALKIN' TO THE WIND (N. Whitfield)	4:08
3.	ATOMIC FUNK (L. Payne, R. Justice)	3:51
4.	I CAN'T GET ENOUGH OF YOUR LOVE (I. Martin)	4:09

All Selections Published by May Twelfth/Warner-Tamerlane Pub. Corp. - BMI

SIDE 2

1.	SPACE MACHINE (N. Whitfield)	6:53
2.	TAZMAINIAN MONSTER (N. Whitfield)	3:46
3.	SANDMAN (M. Gregory)	4:14
4.	MISUNDERSTOOD (M. Thomas)	4:39

All Selections Published by May Twelfth/Warner-Tamerlane Pub. Corp. - BMI

SMOKIN'
THE UNDISPUTED TRUTH
Arranged and Produced by NORMAN WHITFIELD
℗ 1979 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

FROM: LABEL COPY

DATE JANUARY 8, 1981

LABEL COPY

ARTIST BILLY KARLOFF & THE EXTREMES

RECORD # BSK 3518

LABEL COLOR & PAPER DJ –

ON SALE –

JOB # 001,002

RESTRICTIONS

LABEL WARNER BROS.

RELEASE DATE FEBRUARY 25, 1981

COLOR INK BLACK

RECORD SIZE 12 INCH

1/14/81: CONFIRMED TIMINGS
1/19/81: Pub.Credit

SIDE 1

1.	LET YOUR FINGERS DO THE TALKING (Karloff/Hay)	3:06
2.	ENCORE (Karloff/Hay)	3:58
3.	MOANIN' (Karloff/Jelliman)	4:06
4.	SLOPPY SONG (Karloff)	3:23
5.	DON'T KEEP ME DOWN (Karloff)	2:52
6.	HERE (Karloff/Hay)	3:41

All Songs Copyright Control

SIDE 2

1.	HEADBANGERS (Karloff/Jelliman/Hay)	2:54
2.	PICTURE OF YOU (Karloff/Jelliman/Hay)	4:42
3.	IT'S TOO HOT (Karloff)	3:56
4.	READERS' WIVES (Karloff)	4:52
5.	I'LL BE THERE (Karloff)	3:10

All Songs Copyright Control

LET YOUR FINGERS DO THE TALKING
BILLY KARLOFF & THE EXTREMES
Produced by Johnny Sandlin
℗&℗ 1981 Warner Bros. Records Inc.

ART DEPT. USE ONLY:

Price Code:

Tape Code: M5

FROM: LABEL COPY

DATE OCTOBER 27, 1980

LABEL COPY

ARTIST MAMMATAPEE
RECORD # WHK 3510
LABEL COLOR & PAPER DJ –
ON SALE –
JOB # 004,047
RESTRICTIONS

LABEL WHITFIELD
RELEASE DATE DECEMBER 24, 1980
COLOR INK BLACK
RECORD SIZE 12 INCH

10/27/80 CONFIRMED TIMINGS
10/28/80 Add 8-Track
10/28/80 Tune Title & LP Title

SIDE 1

1. DANCE WITH ME, BABY (I. Martin) 4:31
2. WHAT YOU GONNA DO (W. Downing/I. Martin) 3:24
3. EASIER TO SAY GOODBYE (M. Kenoly) 5:12
4. MONSTER FUN (M. Kenoly) 7:25

All Selections Published by May Twelfth/Warner-Tamerlane Publishing Corp. - BMI

SIDE 2

1. DON'T YOU WANT TO GIVE ME SOME (M. Kenoly) 6:18
2. GOT TO STOP WANTING IT (M. Kenoly/M. Smith) 4:54
3. LET THE MUSIC TAKE YOUR MIND (M. Kenoly/W. Downing) 4:27
4. LINDA (I. Martin) 5:36

All Selections Published by May Twelfth/Warner-Tamerlane Publishing Corp. - BMI

ON THE ONE
MAMMATAPEE
PRODUCED BY NORMAN WHITFIELD, MARK KENOLY, WALTER DOWNING & ISY MARTIN
ARRANGED BY NORMAN WHITFIELD & MAMMATAPEE
℗ 1980 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

FROM: LABEL COPY

DATE APRIL 14, 1980

ONE MO' TIME
Live At The Village Gate
ARTIST Original Cast Album
RECORD # HS 3454
LABEL COLOR & PAPER DJ -
ON SALE -

LABEL COPY

LABEL WARNER BROS.
RELEASE DATE MAY 28, 1980
COLOR INK BLACK
RECORD SIZE 12 INCH
4/11/80 CONFIRMED TIMINGS
REVISION: 4/16/80 Prod.Name

JOB # 031,004
RESTRICTIONS

ACT I

1.	DOWN IN HONKY TONK TOWN (Charles McCarron/Chris Smith) Broadway Music Corp. - ASCAP	3:01
2.	KISS ME SWEET (A.J. Piron/Steve J. Lewis)	2:54
3.	MISS JENNY'S BALL (Reed) Public Domain	2:37
4.	CAKE WALKIN' BABIES FROM HOME (Chris Smith/Henry Troy/Clarence Williams)	2:12
5.	I'VE GOT WHAT IT TAKES (Clarence Williams/Hezekiah Jenkins)	1:46
6.	C.C. RIDER Public Domain	2:47
7.	THE GRAVEYARD (Clifford Hayes) Public Domain	1:49
8.	HE'S FUNNY THAT WAY (Richard Whiting/Neil Moret) Intersong Music - ASCAP	2:37
9.	KITCHEN MAN (Andy Razaf/Alex Belledna)	3:56
10.	WAIT TILL YOU SEE MY BABY DO THE CHARLESTON (Clarence Williams/Clarence Todd/Rousseau Simmons)	2:45

All Songs Published by MCA Music - ASCAP except as indicated

ONE MO' TIME
Live At The Village Gate
Original Cast Album
PRODUCED & ENGINEERED BY CARL SELTZER
EXECUTIVE PRODUCER: JERRY WEXLER
℗ 1980 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code: 8.98
Tape Code: W8 & W5

(Side 2 is on next page)

FROM: LABEL COPY

DATE APRIL 14, 1980

ONE MO' TIME
Live At The Village Gate
Original Cast Album

LABEL COPY

ARTIST
RECORD # HS 3454
LABEL COLOR & PAPER DJ -
ON SALE -

JOB # 031,004

RESTRICTIONS

LABEL WARNER BROS.
RELEASE DATE MAY 28, 1980
COLOR INK BLACK
RECORD SIZE 12 INCH
4/11/80 CONFIRMED TIMINGS
REVISION: 4/16/80 Prod.Name

ACT II

1.	LOVE (Jabbo Smith) WB Music Corp. - ASCAP	3:29
2.	LOUISE Public Domain	1:26
3.	NEW ORLEANS HOP SCOP BLUES (George W. Thomas)	1:57
4.	EVERYBODY LOVES MY BABY (Jack Palmer/Spencer Williams)	2:22
5.	YOU'VE GOT THE RIGHT KEY BUT THE WRONG KEYHOLE (Clarence Williams/Lil Green)	3:26
6.	AFTER YOU'VE GONE (Creamer/Layton) Morley Music Co. - ASCAP	2:03
7.	MY MAN BLUES (Bessie Smith) Frank Music Corp. - ASCAP	2:18
8.	PAPA DE DA DA (Spencer Williams/Clarence Todd/Clarence Williams)	2:03
9.	MUDDY WATER (Peter de Rose/Harry Richman/Jo Trent) Broadway Music Corp. - ASCAP	2:40
10.	THERE'LL BE A HOT TIME IN THE OLD TOWN TONIGHT (Theodore A. Metz) Public Domain	2:55

All Songs Published by MCA Music - ASCAP except as indicated

ONE MO' TIME
Live At The Village Gate
Original Cast Album
PRODUCED & ENGINEERED BY CARL SELTZER
EXECUTIVE PRODUCER: JERRY WEXLER
℗ 1980 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code: 8.98
Tape Code: W8 & W5

FROM: LABEL COPY

DATE APRIL 1, 1980

LABEL COPY

ARTIST GINO SOCCIO
RECORD # RFC 3430
LABEL COLOR & PAPER DJ -
ON SALE -

JOB # 960,005
RESTRICTIONS (WORLDWIDE EXCEPT CANADA)

LABEL WARNER/RFC
RELEASE DATE MAY 28, 1980
COLOR INK BLACK
RECORD SIZE 12 INCH

4/15/80 CONFIRMED TIMINGS
REVISION: 4/16/80 Tune Title

SIDE 1

1.	S-BEAT	4:40
2.	HEARTBREAKER	4:01
3.	RHYTHM OF THE WORLD	6:44
4.	STEADY OPERATOR	3:03

Music and Lyrics by Gino Soccio
All Selections Published by Sons Celestes/Shediac Music - ASCAP

SIDE 2

1.	THE RUNAWAY	5:07
2.	RUNNING IN CIRCLES	4:21
3.	LOVE IS	2:31
4.	I WANNA TAKE YOU THERE (NOW)	5:58

Music and Lyrics by Gino Soccio
All Selections Published by Sons Celestes/Shediac Music - ASCAP

S-BEAT
GINO SOCCIO
COMPOSED, ARRANGED & PRODUCED BY GINO SOCCIO
BY SPECIAL ARRANGEMENT WITH QUALITY RECORDS LIMITED
℗ 1980 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

R&B, POP & DANCE MUSIC

FROM: LABEL COPY DATE FEBRUARY 4, 1980

LABEL COPY

ARTIST CHANGE
RECORD # RFC 3438
LABEL COLOR & PAPER DJ -
ON SALE -

LABEL WARNER/RFC
RELEASE DATE MARCH 26, 1980
COLOR INK BLACK
RECORD SIZE 12 INCH

JOB # 900,040
RESTRICTIONS (*U.S. ONLY)
*See Attached for CANADA, SOUTH AFRICA & JAPAN

REVISION: 2/6/80: Restrictions
REVISION: 2/7/80 Writer Change
2/20/80 CONFIRMED TIMINGS TONE TITLE

SIDE 1

*1. A LOVER'S HOLIDAY 6:24
(D. Romani/T. Willoughby) Little Macho Music Company, Inc. - ASCAP

2. IT'S A GIRL'S AFFAIR 5:29
(W. Garfield/P. Gianolio) Little Macho Music Company, Inc./Ara Pesh Communications Unlimited, Inc. - ASCAP

3. ANGEL IN MY POCKET 6:10
(P. Gianolio/T. Willoughby) Little Macho Music Company, Inc. - ASCAP

THE GLOW OF LOVE
CHANGE
PRODUCED BY JACQUES FRED PETRUS
Executive Producers: Jacques Fred Petrus & Mario Malavasi
for Little Macho Music Company, Inc. (New York)
Composed, Arranged & Conducted by David Romani & Paolo Gianolio
*A JIM BURGESS MIX
(P) 1980 Warner Bros. Records Inc.

SIDE 2

*1. THE GLOW OF LOVE 6:11
(D. Romani/W. Garfield/M. Malavasi) Little Macho Music Company, Inc./Ara Pesh Communications Unlimited, Inc. - ASCAP

**2. SEARCHING 8:01
(M. Malavasi/P. Slade) Little Macho Music Company, Inc. - ASCAP

3. THE END 5:54
(P. Gianolio) Little Macho Music Company, Inc. - ASCAP

THE GLOW OF LOVE
CHANGE
PRODUCED BY JACQUES FRED PETRUS
Executive Producers: Jacques Fred Petrus & Mario Malavasi
for Little Macho Music Company, Inc. (New York)
Composed, Arranged & Conducted by David Romani & Paolo Gianolio
*Composed by David Romani & Arranged by Mario Malavasi
**Composed & Arranged by Mario Malavasi
(P) 1980 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

FROM: LORRIE JANSON DATE JULY 26, 1978

LABEL COPY

ARTIST WILLIE HUTCH
RECORD # WHK 3226
LABEL COLOR & PAPER DJ -
ON SALE -
JOB # 804,047
RESTRICTIONS

LABEL WHITFIELD
RELEASE DATE SEPTEMBER 15, 1978
COLOR INK BLACK
RECORD SIZE 12 INCH
CONF. TIMINGS 8/14/78
Revision: 8/22/78 Job Number Added/ Release Date Change.

SIDE 1

1. AND ALL HELL BROKE LOOSE 4:11
(N. Whitfield)

2. PARADISE 3:59
(R. Daniels)

3. *ALL AMERICAN FUNKATHON 3:55
(N. Whitfield, W. Hutch) May Twelfth Music Inc./Warner-Tamerlane Pub. Corp. - BMI/ Jobete Music Co., Inc. - ASCAP

4. **ANYTHING IS POSSIBLE IF YOU BELIEVE IN LOVE 3:57
(W. Hutch) Jobete Music Co., Inc. - ASCAP

All selections published by May Twelfth Music Inc./Warner-Tamerlane Pub. Corp. - BMI except as indicated.

* Produced by Willie Hutch
** Produced by Norman Whitfield and Willie Hutch

SIDE 2

1. *COME ON AND DANCE WITH ME 3:20
(W. Hutch) Jobete Music Co., Inc. - ASCAP

2. *EASY DOES IT 5:50
(W. Hutch) Jobete Music Co., Inc. - ASCAP

3. HIP SHAKIN' SEXY LADY 3:43
(N. Whitfield, W. Hutch) May Twelfth Music Inc./Warner-Tamerlane Pub. Corp. - BMI/ Jobete Music Co., Inc. - ASCAP

4. ***NOTHING LASTS FOREVER 4:33
(N. Whitfield) May Twelfth Music Inc./Warner-Tamerlane Pub. Corp. - BMI

* Produced by Willie Hutch
*** Produced by Norman Whitfield and Rose Royce

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5

IN TUNE -
WILLIE HUTCH
Produced by Norman Whitfield
Arranged by Gene Page
℗ 1978 Warner Bros. Records Inc.

FROM: LORRIE JANSON

DATE NOVEMBER 8, 1976

LABEL COPY

ARTIST KERRY CHATER
RECORD # BS 3008
LABEL COLOR & PAPER DJ –
ON SALE –
JOB # 604,063
RESTRICTIONS

LABEL WARNER BROS.
RELEASE DATE FEBRUARY 4, 1977
COLOR INK BLACK
RECORD SIZE 12 INCH
REVISION: 11/23/76 (Logo Added)
REVISION: 12/29/76 (Timings changed)

SIDE 1 — POPCORN LOGO

1. BEGINNING OF THE END — 3:15
   (K. Chater/R. Willins) Unichappell Music Inc. - BMI
2. NO LOVE ON THE BLACK KEYS — 3:08
   (K. Chater/D. L. A. Foxworthy) Unichappell Music Inc. - BMI
3. PART TIME LOVE — 3:24
   (M. Omartian/S. Omartian) Meadow Ridge Music - ASCAP
4. ONE MORE TIME TONIGHT — 3:27
   (K. Chater/J. Sweetland) Unichappell Music Inc. - BMI
5. DANCE TO THE RHYTHM OF YOUR LOVE — 4:16
   (K. Chater/R. Patton) Unichappell Music Inc./Robbie Patton Music - BMI

SIDE 11

1. HERE COMES THE RAIN — 3:26
   (K. Chater/J. Carter) Unichappell Music Inc. - BMI
2. EVEN A FOOL WOULD LET GO — 3:20
   (K. Chater/T. Snow) Unichappell Music Inc. - BMI
3. BREAKING UP (IS GONNA BREAK ME DOWN) — 3:13
   (K. Chater/R. Patton) Unichappell Music Inc./Robbie Patton Music - BMI
4. MISTY MARY — 3:51
   (K. Chater/R. Karshner) Unichappell Music Inc. - BMI
5. IF WE GET TOGETHER AGAIN — 3:45
   (K. Chater/D. L. A. Foxworthy) Unichappell Music Inc. - BMI

PART TIME LOVE
KERRY CHATER
A Popcorn Production
Produced By Steve Barri & Michael Omartian
Arranged & Conducted by Michael Omartian
℗ 1977 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code:

FROM: LABEL COPY

DATE SEPTEMBER 12, 1980

LABEL COPY

ARTIST STARGARD
RECORD # BSK 3456
LABEL COLOR & PAPER DJ –
ON SALE –

JOB # 004,040
RESTRICTIONS

LABEL WARNER BROS.
RELEASE DATE OCTOBER 29, 1980
COLOR INK BLACK
RECORD SIZE 12 INCH

9/18/80: CONFIRMED TIMINGS
9/22/80: NEW LP TITLE

SIDE 1

1. IT'S YOUR LOVE THAT I'M MISSIN' 4:35
   (Rochelle Runnells) Ellehcor Music - BMI
2. COME TO ME 3:22
   (Janice Williams) Kitty Lounge Music - BMI
3. YOU'RE THE ONE 4:42
   (Sylvester Stewart) Stone Flower Music Co. - BMI
4. JUST ONE LOVE 5:38
   (Rochelle Runnells) Ellehcor Music - BMI

SIDE 2

1. BACK TO THE FUNK 6:49
   (Rochelle Runnells) Ellehcor Music - BMI
2. THE CAT AND ME 3:37
   (Janice Williams) Kitty Lounge Music - BMI
3. GIMME GOOD LOVE 2:46
   (Janice Williams/Richard Johnson) Kitty Lounge Music - BMI/Aldo Cella Music - ASCAP
4. DIARY 6:02
   (David Gates) Screen Gems-Colgems-EMI Music Inc. - BMI

BACK 2 BACK
STARGARD
PRODUCED BY MARK DAVIS
ASSOCIATE PRODUCER: ROCHELLE RUNNELLS
℗ 1980 Warner Bros. Records Inc.

ART DEPT. USE ONLY:
Price Code:
Tape Code: M8 & M5



HLPS-4436



HLPS-4436

STATLER RECORDS PRESENTS

Rhythms Of The World

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SLP 1450

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Stereo
33 1/3 RPM

STATLER RECORDS PRESENTS

RHYTHMS OF THE WORLD

By
DAVID DeMARIE

SIDE A

1. Rhythms of the World
2. I Can't Wait Forever
3. I Sweat
4. George M. Medley
5. New Attitude
6. The Heat is On

SIDE B

1. Rockin at Midnight
2. Over the Rainbow
3. Second Nature
4. The Game
5. How Do You Like Your Love
6. Imagination

CREDITS

Produced by: Total Concept Productions, Wayne, New Jersey
Musicians: All keyboards: John Lepore — Saxophone: Joe Zisa — Lead Vocals: Joe Zisa, Cindy Miller
Background vocals: Joe Zisa, Cindy Miller, John Lepore, Sal Sellitto — Bass & Guitar: Jeff Guenther —
Drums: Mike Laneve — Engineer: Dave Blake
Recorded at: Fox Sound Studios, Rutherford, New Jersey
Mastering: Stu Gale, Spiral Disc, Greenvale, New York
Cover Design: Ardt, Seaford, New York

FOR INFORMATION WRITE OR CALL:
Statler Records Inc. — 1795 Express Drive North, Smithtown, NY 11787 / 516-582-3386

Omni Gardens

NEW AGE



MUSIC

Moss King

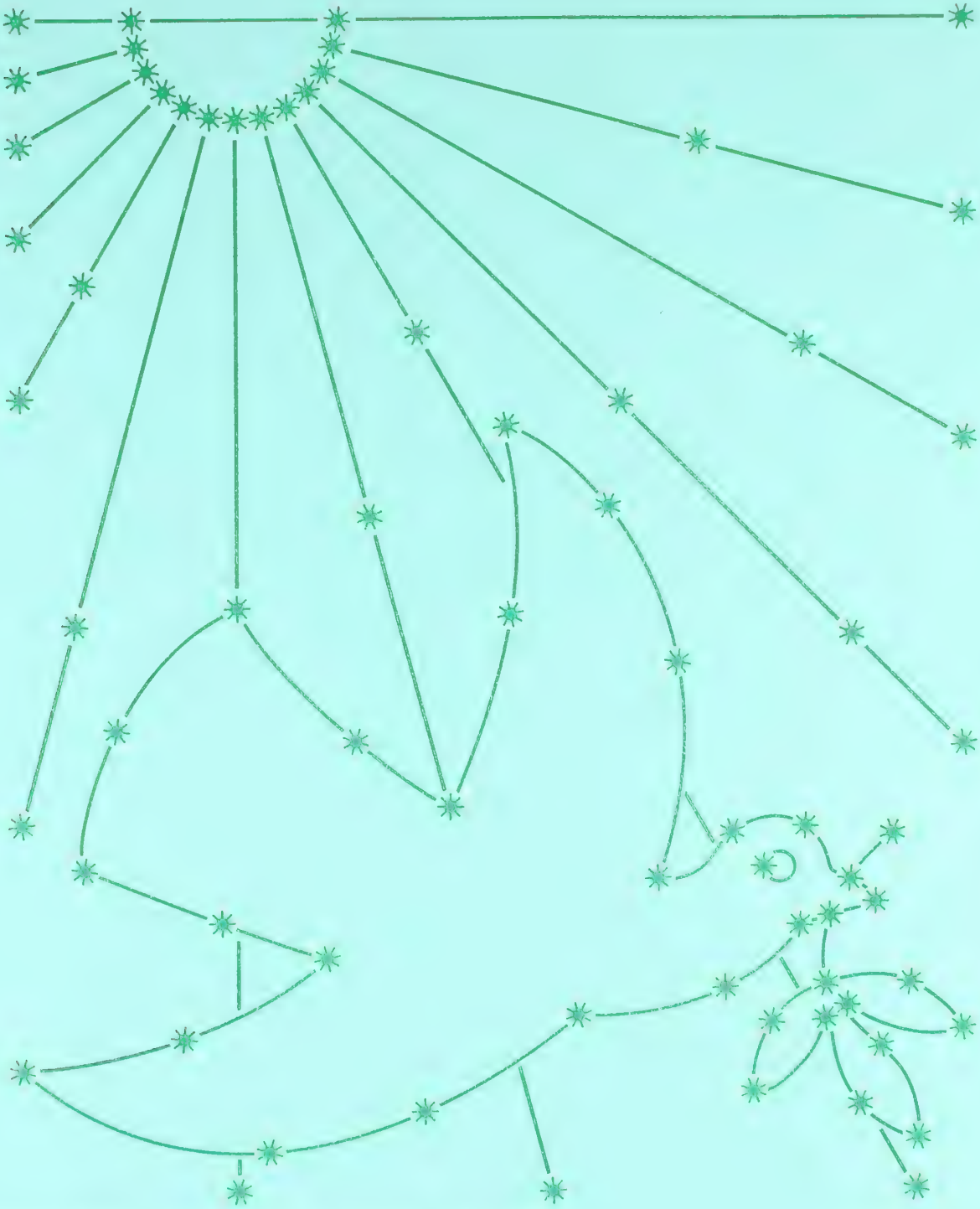


Watering Plants - Cool Off - Iridescent Glint Beetle

Hallway Rug - Drawing A Rainbow - Far-Out Greens

Golden Pothos - Wood Grain - Algae After All - Oolong

MOON GLYPH
cassettes & records



Steve Rosborough: Music, Field Recordings & Artwork
Suzanne Pfutzenreuter: Chimes, Rainstick on "Wood Grain",
Macrame and Cover Photograph
Equipment: Moog Grandmother, Roland R-05

Mastered by
Daryl Groetsch
Mastered for vinyl by
Collin Gorman Weiland


MICHAEL BUNDT
Just Landed Cosmic Kid



AS 53 069

Made in Germany by WEA Musik GmbH A Warner Communications Company

LC 2648

The Best of Willie Banks & the Messengers



The Best of Willie Banks & the Messengers

IT IS ENOUGH FOR THE MESSAGE IN A SONG TO TOUCH ONE SOUL SOMEWHERE.

BUT THERE ARE THOSE IN GOSPEL WHOSE MESSAGES TOUCH THE SOULS OF MANY. IN THE CASE OF WILLIE BANKS & THE MESSENGERS, THOUSANDS AND THOUSANDS HAVE UNDERSTOOD AND RESPONDED WITH REQUESTS FOR MORE.

SONGS LIKE "GOD'S GOODNESS" AND "FOR THE WRONG I'VE DONE" HAVE BEEN SPUN ON RADIO TURNTABLES OVER AND OVER AGAIN, ORDERED OVER THE PHONE AGAIN AND AGAIN, BOUGHT OVER THE COUNTER THOUSANDS OF TIMES.

AND SO IT IS THE PLEASURE OF HSE OF AMERICA TO COMPILE WITHIN ONE ALBUM SOME OF THE BEST SONGS OF ONE OF THE BEST GROUPS IN GOSPEL. WILLIE BANKS & THE MESSENGERS HAVE TRAVELED THE GOSPEL ROAD FOR YEARS NOW, AND, YET, THEY STILL SING AND PLAY WITH SINCERITY, WITH SPIRIT.

WITHIN THIS COVER, YOU CAN HEAR IT. THE BEST OF WILLIE BANKS & THE MESSENGERS.

WAIT 'TIL JESUS COMES
(Willie Banks) 3:53

GOD'S GOODNESS
(Willie Banks) 5:58

I MUST CONFESS
(Willie Banks) 3:43

FOR THE WRONG I'VE DONE
(Willie Banks) 3:14

BY AND BY
(P.D.) 3:45

LONG JOURNEY
(P.D.) 3:42

THE THINGS I CAN'T CHANGE
(Willie Banks) 4:54

I FOUND ALL I NEED
(Willie Banks) 4:20

GOD WILL TAKE CARE OF HIS OWN
(Willie Banks) 6:31

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NEW ORLEANS CLARINET RARITIES





Irving Fazola & Edmond Hall

DESIGN: GORM VALENTIN

Rarities no. 11 *

NEW ORLEANS CLARINET RARITIES

SIDE I.

1 OSTRICH WALK
2 SATANIC BLUES
3 BLUIN' THE BLUES
4 DIXIELAND ONE STEP
5 FIDGETY FEET
6 FAREWELL BLUES
7 SENSATION RAG
8 MOURNIN BLUES

SIDE II.

1 BESAME
2 FACE
3 OPUS 15
4 SHEIK
5 SWINGIN'
6 SWEET GEORGIA BROWN
7 DOWN ON THE DESERT
8 WEARY BLUES

PERSONNEL: SIDE I
WHIMPY MILLER (TPT), DIGGER LAINE (TBN), STEVE GIARRANTANO (TEN), IRVING FAZOLA (CLT), PETE LAUDEMAN (PNO), BUNNY BANKS (SBS) AND ABBY BRUNIES (DMS)

PERSONNEL: SIDE II NO 1 - 4:
IRVING RANDOLPH (TPT), HENDERSON CHAMBERS (TBN) EDMOND HALL (CLT), ELLIS LARKINS (PNO), JOHN WILLIAMS (SBS) AND ARTHUR TRAPPIER (DMS)
RECORDED DECEMBER 4TH, 1944

PERSONNEL: SIDE II NO 4 - 8:
EDMOND HALL (CLT) AND GUSTAV BROM ORCH.
RECORDED JUNE 21ST, 1960.

Rarities no II

MIXED COMPANY

$1.00 SPECIAL
Princeton
Record Exchange



Where's the Stage?

MIXED COMPANY

Dogbull!!

Psychiatrist!

The Side...

Five Guys Named Mo
By J. Jackson
Arr. by J. Michaels '88
Solo: Riley

Fight Fiercely Harvard
By T. Lehrer
Arr. by B. Levison '84
Solo: Ivor

Babylon
Arr. R. Elhai
Solo: Jen C.

Helter Skelter*
by The Bobs
Rev. J. Schlegel '85
Quartet: Ethan, Hanna, Katy & Arthur

Zombie Jamboree
Rev. S. Unrue '87
Solo: Ray

Pretending To Care
by T. Rundgren
Rev. L. Guffey '87
Solo: Josh

Poisoning Pigeons
by T. Lehrer
Arr. I. Clark '89
Solos: Maura & Ivor
Quartet with Kinney & Patrick

One Fine Day
Solo: Jen J.

Pastry Boys**
by R. Williams '87 & J. Bunker '89
Solos: Riley, Ivor, Eric & Pat



The Other Side....

Hodja
by T. Rundgren
Rev. L. Guffey '87
Solos: Gretchen, Toby, Steve & Jen C.

Sex At Yale...**
with Ray, Lisa, Hanna & Sara

Blow The Candles
Arr. Gregg Smith

Up The Ladder
by The Nylons
Rev. E. Gelber '88
Solo: Eric

Beer Bottle Choir*
Quartet: Ivor, Kinney, Kate & Pat

Sweetheart
Arr. Robert Tate '86
Solo: Gretchen

Eli Yale
Traditional
Solos: Graham & Lisa, Patrick & Jen J.
Sara & Kate, Riley & Kinney

Taco Bell Canon
Arr. Aviva Louins '84
with help from Mixed Company

Ride The Chariot**
Traditional
Solo: Sara

*Live! Mixed Company "Snow Job" Jamboree 1986
**Live! Mixed Company "Snow Job" Jamboree 1987

Jennifer Levison

Colorado, California, Canada

Heidi Gardner

Mixed Company 1987

Jim "Homeboy" Ponichtera '90
Katy "Special" Dreyfuss '88
Kinney "R. Valesne" Zalesne '87
Steve "Youth" Butzel '90
Gretchen "Hormone" Hummon '89
(Pitchpipe '86-'87)
Jen "Rodent" Cohen '90
Jen "Shloma" Jacobsen '89
Graham "Ster" Stevens '90
Josh "Rooster" Bunker '89
Kate "Commander" Greenawalt '88
Ethan "5½" Gelber '88

Riley "Heinz" Williams '87
Ray "Farm Man" Short '89
(Business Manager '86-'87)
Lisa "Rawhide" Gallin '90
Hanna "Sunbeam" Clements '88
Maura "Juana" Leeds '87
Sara "Ace" Unrue '87
Eric "Sweetness" Savolainen '90
Patrick "Superman" Kelly '89
Ivor "Denimus" Clark '89
Toby "Crabman" Kovacs '89

Poetry

Gang Gang!!

SHAM

Eric Savolainen

Star

Iowa Thriller

Special Thanks to:

Beth Levison '84
Jo Schlegel '85
Karen Bergman '84
Mike Cavanaugh '85
J.B. Schramm '86
Bill Kolber '86
Tracey Ober '85
Jeff Larson '85
Jenny O'Flaherty '84
Sarah Schwab '84
John Sebes '84
Jay Dyer '86

Lars S. Kopp

Jennifer Cohen

More Thanks to:

Ruth & Peter Levison
Tom & Ellen O'Flaherty
Ruth & Christian Schlegel
Nancy & Ray Schramm
Jeno Sebes
...And all you other great people who contributed to this MC first!!

Produced by Riley J. Williams III

Recorded at Trod-Nossel Studios, Wallingford, Ct. 1987

Engineered by Richard Robinson

Mixed by Riley J. Williams & Gretchen Hummon

The Hermissenda

Shrimp Fork

Brethren and Sistren

NO NO NO! You!!

EOMA

MC Rocks New Haven!

Road Wench

Thank You America For Washing Our Clothes!

VOLUME FOUR

THE DOMINOES

DOMINOES/21 HITS
126765008I 150
9.99

21 HITS



21 HITS

CONTAINS PREVIOUSLY UNRELEASED MATERIAL

Federal

KING

KING - 5008X

GUSTO RECORDS
P.O. BOX 60306
NASHVILLE, TENN. 37206



Billy Ward was born in Los Angeles and moved to Philadelphia when he was quite young. At fourteen, he wrote "Dejection", a serious piece of music which won a city-wide competition and was performed by a symphony orchestra conducted by Walter Damrosch. He directed the junior choir in his Father's Baptist Church and then directed the coast guard artillery choir. Billy Ward became a voice teacher after being discharged from the service and formed the Dominoes from his student body to compete on the Arthur Godfrey talent scout show where they won top honors.

King Records signed Billy Ward and the Dominoes to its new subsidiary Federal Records. Personnel and lead singers shifted many times during the fifteen years spanning the release of the Dominoes records for the company. Clyde McPhatter and Jackie Wilson, who were at separate times featured vocalist for the group, went on to achieve fame as solo acts. Throughout their career, Billy Ward functioned as a performing member of the group as well as writer and arranger of much of their material.

From 1956 to 1958, Billy Ward and the Dominoes recorded for Liberty Records, but they returned to King Records during the sixties.

SIDE ONE

1. I NEED SOMEBODY IN MY ARMS*
2. TAKE ME TO THE ALTAR*
3. DEED I DO*
4. WHERE NOW LITTLE HEART
5. MY BABY'S 3-D
6. TOOTSIE ROLL
7. HANDWRITING ON THE WALL
8. ONE MOMENT WITH YOU
9. LITTLE BLACK TRAIN
10. IF I NEVER GET TO HEAVEN
11. CAVE MAN

*PREVIOUSLY UNRELEASED

SIDE TWO

1. HOW LONG
2. DON'T THANK ME
3. LONESOME ROAD
4. I REALLY DON'T WANT TO KNOW
5. LEARNING THE BLUES
6. MAY I NEVER LOVE AGAIN
7. LAY IT ON THE LINE
8. THAT'S HOW YOU KNOW WHEN YOU'RE GROWING OLD
9. I'M WALKING BEHIND YOU
10. THIS LOVE OF MINE

THE COMPLETE KING-FEDERAL DISCOGRAPHY

RECORD NO	TITLE
Federal	
12001	Do Something For Me (F102) / Chicken Blues (F100)
12010	Harbor Lights (F109) / No Says My Heart (F101)
12016	The Deacon Moves In (with Little Esther) (F121) / (flip without Dominoes)
12022	Sixty Minute Man (F108) / I Can't Escape From You (F123)
12035	Heart to Heart (with Little Esther) (F120) / (flip without Dominoes)
12039	Weeping Willow Blues (F103) / I Am With You (F153)
12059	When The Swallows Come Back To Capistrano (F1059) / That's What You're Doing To Me (F152)
12068	Have Mercy Baby (1057) / Deep Sea Blues (1056)
12072	That's What You're Doing To Me (F152) / Love Love Love (F154)
12105	I'd Be Satisfied (1069) / No Room (1068)
12106	I'm Lonely (1073) / Your's Forever (1074)
12114	The Bells (1071) / Pedal Pushin' Pappa (1070)
12129	These Foolish Things Remind Me Of You (1075) / Don't Leave Me This Way (F155)
12139	You Can't Keep A Good Man Down (1113) / Where Now Little Heart (1114)
12162	Until The Real Thing Comes Along (F1133) / My Baby's 3-D (F1124)
12178	I'm Going To Move To The Outskirts of Town (8468) / Tootsie Roll (8466)
12184	Handwriting On The Wall (1128) / One Moment With You (1134)
12193	Above Jacob's Ladder (1125) / Little Black Train (8464)
12209	Can't Do Sixty No More (F451) / If I Never Get To Heaven (F453)
12218	Cave Man (F1126) / Love Me Now or Let Me Go K8463)
12263	How Long (F474) / Bobby Sox Baby (F454)
12301	One Moment With You (1134) / St. Louis Blues (8467)
12308	Have Mercy Baby (1057) / Love Love Love (F154)
King	
1280	Rags To Riches (1127) / Don't Thank Me (1131)
1281	Christmas In Heaven (1130) / Ringing In A Brand New Year (1129)
1342	Tenderly (8465) / Little Lie (8469)
1364	Three Coins In The Fountain (8474) / Lonesome Road (8462)
1368	I Really Don't Want To Know (9447) / Little Things Mean A Lot (9446)
1492	Learning The Blues (F483) / May I Never Love Again (F481)
1502	Over The Rainbow (F486) / Give Me You (452)
5322	Sixty Minute Man (K4473) / Have Mercy Baby (K4472)
5463	Lay It On The Line (1132) / That's How You Know You're Growing Old (F473)
6002	I'm Walking Behind You (12049) / This Love Of Mine (12050)
6016	O Holy Night (12063) / What Are You Doing New Year's Eve (12064)
ON LP'S ONLY	
	I Ain't Gonna Cry For You (1072) – LP 752
	That's What You're Doing To Me (first version) (122) – LP 952, KLP 1148, KLP 16087
UNRELEASED	
	Pedal Pushin' Pappa (first version) (1058)
	I Need Somebody In My Arms (474)
	Take Me To The Altar (F476)
	Deed I Do (485)

DESIGN AND ILLUSTRATION R.SZOLKOWSKI

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Stirring Arrangements of Family Favorites

THE REGIS SYMPHONIC BAND



Photo: Three Lions

RLP 97529
RIVERSIDE POPULAR SERIES
STEREOPHONIC

Concert in the Park:
The REGIS SYMPHONIC BAND

Maybe it was in the Hollywood Bowl or Central Park Mall in New York City or in the center of town in Des Moines, Iowa or on The Green in New Haven, Connecticut — the location really doesn't matter — but at least *once* in our lives, we've *all* thrilled to the dramatic strains of a concert band and a "concert in the park".

Even the bands may have varied. In *your* home town it might've been the local high school band or the local Elks Club organization or the National Guard Band or just a dedicated group of neighbors joining together once or twice a week to provide their fellow-townspeople, and themselves, with a delightful evening of stirring band music. No matter, the joy was, and still *is*, the same. Like the magical quality contained in parades, cotton candy, circuses, county fairs, and picnics, there's just nothing as enjoyable as stretching-out under a starlit sky on a warm summer's evening, relaxing to the sounds of a rich and full concert band.

"*Concert in the Park*" is, indeed, an ideal title for this album, for so authentic and nostalgic are the sounds contained, that a closed eye, an active imagination and an open ear might well transport you, if only in your imagination, to such a setting.

In this album, you'll hear one of the finest concert ensembles ever assembled, the REGIS SYMPHONIC BAND. Comprised of some of the finest musicians in the field, the band can be considered today's epitome of the "classic" concert band. Its repertoire is vast and thoroughly varied, as you'll note by the selections in this album; its well-rehearsed sound is designed to charm all ears. All the spirit, precision, dynamics and humor of the *true* concert band can be heard in the performances of the Regis ensemble.

The Regis Symphonic Band offers here a well-rounded program of eleven exceptional selections. Most should be extremely familiar to the lovers of concert band music and some, like *The Camptown Races* and *The Irish Washerwoman*, will be familiar to all. In other instances, as with *Pavanne*, the *title* may be unfamiliar but you'll recall its delightful *melody* immediately. In the dramatic *American Salute*, the well-known strains of *When Johnny Comes Marching Home* play a dominant and welcome role. *Elephant Tango* is the Regis Symphonic Band's version of the "hit parade" favorite of not too many years ago. *The Planets*, a famous concert work by Holst, provides an interesting Regis excursion into the semi-classical field. All in all, the program is a marvelous one, covering a wide range of aspects of band music and showcasing and masterful versatility of a splendid musical organization.

Little remains but for you to *listen* to the Regis Symphonic Band. You'll be hearing concert band music at its finest, encased in arrangements of the highest calibre and played by world-renowned musicians. Above all, there is that one element of pleasure, contained in this album, which cannot be described in words. It is that special "something" found only in music heard at . . . *a concert in the park.*

SIDE 1

1. Ado for Drummers (3:15)
2. Haul Away, Johnnie (3:52)
3. The Camptown Races (2:50)
4. Carnival Time (2:16)
5. American Salute (4:25)
6. Song of the Maggi (2:06)

SIDE 2

1. Elephant Tango (2:07)
2. Fandango (3:35)
3. The Irish Washerwoman (2:48)
4. Pavanne (2:50)
5. The Planets (7:15)

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ALBUM DESIGN: KEN DEARDOFF. MASTERED, 1962, AT PLAZA SOUND STUDIOS.

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FRANCISCO CANARO

Y SU ORQUESTA TIPICA

sentimiento gaucho



ODEON
EMI

URL 20.882
(P) 1972

"SENTIMIENTO GAUCHO"

FRANCISCO CANARO y su Orquesta Típica

Lado 1

1. LA VUELTA DE ROCHA, Tango
   (J. de Dios Filiberto)
2. LAS MARGARITAS, Ranchera
   (D. Pelle - A.A. Pelaia) (*)
3. PINTA BRAVA, Tango
   (F. Canaro)
4. POEMA, Tango
   (E. Bianco - M. Melfi) (**)
5. HOTEL VICTORIA, Tango
   (F. Latasca - C. Pesce)
6. MILONGUITA, Tango
   (S. Linning - E. Delfino) (**)
7. PERICON NACIONAL, Pericón
   (G. Grasso)

Cantan (*) Agustín Irusta
(**) Roberto Maida

Lado 2

1. CARA SUCIA, Tango
   (J. Caruso - F. Canaro) (**)
2. MILONGON, Danza
   (H. Manzi - F. Canaro) (**)
3. ESPAÑA CAÑI, Pasodoble
   (P. Marquina)
4. NO HAY TIERRA COMO LA MIA, Milonga
   (Charlo - E. Cadícamo) (x)
5. SENTIMIENTO GAUCHO, Tango
   (F. Canaro - R. Canaro - J.A.Caruso)
6. DESDE EL ALMA, Vals
   (R. Melo - V.Piuma Vélez - H. Manzi)
7. PAJA BRAVA, Pericón
   (I. Pelay - F. Canaro) (*)

Cantan (*) Carlos Roldán
(**) Roberto Maida
(x) Ernesto Famá

DISCO ES CULTURA

Productor Fonográfico R. & R. GIOSCIA - Montevideo - Uruguay

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Mexico

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EN SU ESTILO

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OJITOS PAJARITOS

POBRE BOHEMIO

EL AMOR NO SE VENDE

PRIMOR DE MATA

REVANCHA L.P. 300



exitos desde

Mexico

a

1 OJITOS PAJARITOS corrido
2 POBRE BOHEMIO ranchera
3 RENUNCIACION ranchera
4 POR EL OJO DE LA LLAVE corrido
5 HABLAME bolero

B

1 EL AMOR NO SE VENDE corrido
2 PRIMOR DE MATA corrido
3 TOCANDO PUERTAS ranchera
4 ESTA TRISTEZA MIA ranchera
5 AMOR PERDIDO bolero

LP 002

FAMILY



ON CHUTIN EL DE BAYAMON ISMAEL SANTIAGO Y SU CONJUNTO DE CUERDAS

LP-002

FAMILY HI-FI

AGUINALDOS NAVIDEÑOS

CON

CHUITIN EL DE BAYAMON
ISMAEL SANTIAGO

Y SU

CONJUNTO DE CUERDAS

CARA A		CARA B	
1. YO ME VOY A BORINQUEN	Aguinaldo	1. LA BORINQUEÑA	Danza
2. NO CREO EN MUJERES	Aguinaldo	2. COMO ME ENGAÑO UNA VIUDA	Aguinaldo
3. LA MUJER Y EL RADIO	Aguinaldo	3. QUE BUENO COCINA JUANA	Plena
4. LE QUITO MI AMOR	Plena	4. NO QUIERE COMER EN CASA	Plena
5. ALGO TENGO YO	Plena	5. ME DEJO ESPERANDO	Plena

Pow!

Terry Iten

Cedar House/12"

Pow!

Terry Iten

Pow! (music by Jeff Langley; lyrics by Amanda McTigue)
Cedar House Music (ASCAP)
Side A: Pow! "Biff" Dance Mix (7:05)
Ra-a-a-dio Edit (3:58)
Transcendental Dub (5:17)
Side B: Pow! "Sock-o" Dance Mix (7:40)
Ebullient Dub (6:32)
Produced & arranged by Jeff Langley for Cedar House Music Inc.
All mixes and edits by Nick Siano
Engineers: Alan Silverman & Ollie Cotton
Mix engineer: Robert Kasper
Executive producer: Bob Caviano
Associate producers: Ralph Higgins & Amanda McTigue
All keyboards, synthesizers & drum programming by Jeff Langley
Vocal arrangements by Terry Iten & Jeff Langley
Cover design by Rebecca Cooney
Photography by Tess Steinkolk
Make-up by Gary Gale
Jacket made in Canada
Special thanks to: Richard Brezner, Rebecca Cooney, Chris Florio, Bob Frey, John Houst, Jan & Fred Iten, John Kildahl, Ginger McCartney, Dino Sargent
Cedar House Music, 225 West 23rd Street, Suite 5N, New York, NY 10011. 212-772-8400
℗ © 1987 Cedar House Music Inc. (ASCAP)
Artist booking: Bob Caviano Enterprises, 212-245-2058

Pow!

So hot. We start to kiss. Stop.
The air is on fire. So hot. Keep
me waiting like this. Stop. We'll
dare the desire. We'll take the
pulse of the beat and push it to
breaking. We'll take the pulse
of the heat and push it too high.

Feel the pop every time we kiss.
Oh. Feel the shock when you're
hit with a kiss like this. Feel
the crush. Lose control. Feel the
rush. Coming up now. Do you feel
it? Oo. Wow. Pow.

Too hot to bear the burn. Slow
down. I'm dying. Too hot to clear
the turn. Slow down or go flying.
We'll take the curve of the wave
and ride it to breaking. We'll
take the surge of the wave and
ride it too high. Feel the pop. . . . .

Feel my breath brush your
cheek. Feel my lips filled
with heat. Feel the crowd
lose control. Shout out loud.
Do you feel it coming? Do
you feel it? Feel it. Oo. Wow. . . . .

So hot. We've got to kiss. Stop.
We'll fan the desire. So hot. Keep
me waiting like this. Stop. We'll
dance on the wire. We'll take the
boom of the beat and push it to
breaking. We'll take the swoon of
the heat and push it too high.

Feel the pop. . . . . .
Oo. Wow. Pow.

Notes by N.M. Posster, Curator, The Cedar House Collection

It's the kind of thing Curators dream of. While conducting an inventory of the Cedar House Vaults, we found "Pow" (Op. #502), a heretofore unknown work from the Langley/McTigue catalogue.

Dating the song has proved difficult, but scholars now agree that "Pow!" must have been produced in 1987 at the height of the writers' Ebullient Period, midway between the early Despondent Writings and the later triumphant Transcendentalism.

And "ebullient" is the word for the lighthearted mood of this song! With its festive Weltanschauung, it exemplifies dance recordings of the period.

Upon first hearing "Pow!", we are impressed immediately with the influence of classical traditions from centuries past. Harkening back to medieval "hocket," the polyrhythmic technique which gave rise to our word "hiccup," the frenetic repetition of the word "pow:"

Pow, pow, pow, pow, pow, pow...

clearly refers to Shakespeare's Anthony in Act III, scene xi when he says:

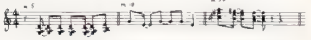
No, no, no, no, no...

And Langley's setting of these repetitions (through a primitive technology called "sampling") owes a great debt to the bellicose, staccato utterance of single vowels in Monteverdi's "Canti Guerreri" as in:

Di Marte io canto furibondo e
fier-or-or-er-er-er-er-er-er-ero.

Characteristically, Langley has hidden a formidable formal structure beneath the bubbling surface of sounds: ABABCB. An inevitable parallel comes to mind, for we know that Haydn used an identical layout in his much-loved String Trio #4.

Note how the enlivening eighth-note motif of the piano line in measure 5 evolves by measure 18 (clavinet) into a new melodic profile as the key of e minor is finally confirmed. The motif returns in measure 58 as the raw material for the incipit of the work:



And what of the lyrics with their furtive allusions to pleasures beyond the Platonic?

Here we must turn to the visual arts and the great masters of a movement called "Pop." Based on crude folk-art forms known as "cartoons," their paintings depict a world of exploding rockets and full-bodied Amazons accompanied by their monosyllabic groans and cries: "Biff!," "Sock-o!" and, of course, "Pow!" Evoking the ethos of super-heroes and -heroines, the song seems to suggest that, in the "Pop" world anyway, super-passion is beyond the power of mere words.

We can only imagine the kind of excitement "Pow!" must have engendered on a dance floor or over the broadcast phenomenon known as "radio." But history tells us that in 1987 dance music was—as the song says—"hot." And, indeed, "Pow!" still sizzles today.


FOREVER ROCKIN
IMAGINATIONS
福 祿 壽
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BECKER 86

SIDE A

1. **CHILDREN ROCK** 6:06
FUNK GUMBS/GEORGE WHYTE/THERESA BEASER
2. **WOMAN TAKE OVER** 4:09*
GEORGE (VAL) WHYTE
3. **THE IRON MAN** 5:43*
STEVE TYRELL

BACKSTAGE
AT LaCARVELLE
"Shine like a Star"
Main St. 774-3581
Frenchman's Reef 774-8515
St. Thomas, Virgin Islands

SIDE B

1. **THE HEAT IS ON** 3:51*
ALPHONSO DEMMING (PLATTS)
2. **BREAK DANCING** 2:55 +
DARIL SCOTT
3. **CLEAR THE WAY** 5:45*
GEORGE (VAL) WHYTE
4. **PARTY GROVER** 4:02 +
DARIL SCOTT

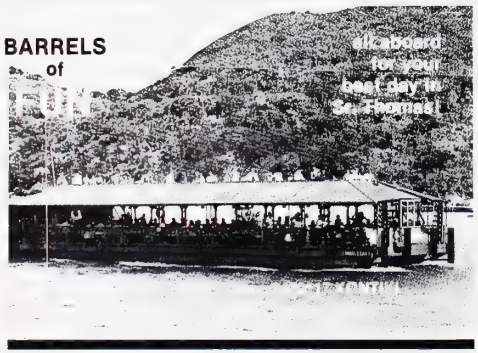


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Alvaro DeLugo III - Trumpet
Sergio (Messiah) Feliciano - Trumpet
Rudolph E. Sebastian - Trumpet
Joseph A. Engerman, Jr. - Trombone
Michael Coggings - Trombone
Kelvin A. Cardin - Keyboard
Funk Gumbs - Keyboards
Albert Vanterpool - Guitar

IMAGINATIONS
CALYPSO RECORDS

Executive Producer: Cecil Forbes
Producer: Cecil O. Forbes
Recorded at Ochoa Recording Studios
Recording Engineer: Hilton Colón
Mixed by: Hilton Colón
Published by: Imaginations, Music B.M.I.

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Leonard Monsanto II - Drums
Daril Scott - Bass/Vocals
Wilfredo Michael - Percussions
Rubio Finch - Percussions
Alphonso Demming - Vocals
George (Val) Whyte - Vocals
Steve Tyrell - Vocals
Jeanette Rouse - Background/Vocals

Arrangements by Sergio (Messiah) Feliciano* Daryl Scott + Funk Gumbs

IMA 1005

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Cover designed by: *Robert Becker, Cecil O. Forbes, Peter Andrews*

The Best of
The Stylistics

BETCHA BY GOLLY, WOW
BREAK UP TO MAKE UP
YOU MAKE ME FEEL BRAND NEW
I'M STONE IN LOVE WITH YOU
YOU ARE EVERYTHING / ROCKIN' ROLL BABY
LET'S PUT IT ALL TOGETHER
PEOPLE MAKE THE WORLD GO ROUND
YOU'RE A BIG GIRL NOW
HEAVY FALLIN' OUT





ALL-TIME CLASSICS *AMH-744*

PRETENDER
I'M BAD AND THAT AIN'T GOOD
I'LL NEVER WORRY 'BOUT LOVE
UNCHAINED MELODY
Plus Others



THE BEST OF THE STYLISTICS – VOL. II *AMH-745*

YOU'LL NEVER GET TO HEAVEN (If Not Found Here)
HEY GIRL, COME AND GET IT
YOU ARE BEAUTIFUL
THANK YOU BABY
FUNKY WEEKEND
Plus Others



GREATEST LOVE HITS *AMH-746*

CAN'T HELP FALLING IN LOVE
I CAN'T GIVE YOU ANYTHING (But My Love)
I'D RATHER BE HURT BY YOU
(Than Be Loved By Somebody Else)
Plus Others

Executive Producer: Michael Vale

THE STYLISTICS
Lead Singer: Russell Thompkins, Jr.
Airrion Love
James Smith
Herb Murrell
James Dunn

0 5161-70743-1

YOU MAKE ME FEEL BRAND NEW 4:45
(Thom Bell-Linda Creed)
Mighty Three Music – BMI
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BETCHA BY GOLLY, WOW 3:17
(Thom Bell-Linda Creed)
Bellboy Music & Assorted Music – BMI
Adm. by the Mighty Three Group
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ROCKIN' ROLL BABY 3:15
(Thom Bell-Linda Creed)
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BREAK UP TO MAKE UP 4:00
(Thom Bell-Linda Creed)
Bellboy Music & Assorted Music – BMI
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YOU'RE A BIG GIRL NOW* 3:14
(Marty Bryant-Robert Daughtry)
Raton Songs Company – BMI
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I'M STONE IN LOVE WITH YOU 3:12
(Thom Bell-Linda Creed-Kenneth Gamble-Leon Huff)
Bellboy Music & Assorted Music – BMI
Adm. by the Mighty Three Group
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HEAVY FALLIN' OUT** 5:18
(Hugo & Luigi-George David Weiss)
Boca Music Company – ASCAP
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LET'S PUT IT ALL TOGETHER** 2:55
(Hugo & Luigi-George David Weiss)
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YOU ARE EVERYTHING 2:55
(Thom Bell-Linda Creed)
Bellboy Music & Assorted Music – BMI
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PEOPLE MAKE THE WORLD GO AROUND 3:28
(Thom Bell-Linda Creed)
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All selections Produced, Arranged & Conducted by THOM BELL except:
***Produced by MARTY BRYANT and BILL PERRY**
****Produced by HUGO & LUIGI, Arranged & Conducted by VAN McCOY**

SPECIAL THANKS TO:
LENNY SILVER
for believing in
THE STYLISTICS
the second time around



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the CHIFFONS

CHIFFONS/16 GOLDEN CLASSICS
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the CHIFFONS

16 GOLDEN CLASSICS

Side 1

HE'S SO FINE
(R. Mack)

ONE FINE DAY
(G. Goffin/C. King)

SWEET TALKING GUY
(E. Greenberg/D. Morris)

OUT OF THIS WORLD
(E. Greenberg/D. Morris)

I HAVE A BOYFRIEND
(Barry/Greenwich/Tokens)

NOBODY KNOWS WHAT'S GOING ON
(B. Force)

A LOVE SO FINE
(G. Kerr/S. Barnes/Tokens)

MY BOYFRIENDS BACK
(Feldman/Gottehrer/Goldstein)

Side 2

MY BLOCK
(Redcliffe/Spencer)

OPEN YOUR EYES
(Maresca)

WILL YOU STILL LOVE ME TOMORROW?
(G. Goffin/C. King)

WHY AM I SO SHY?
(Siegel/Margo/Margo/Medress)

WHEN I GO TO SLEEP AT NIGHT
(Margo/Medress)

IT'S MY PARTY
(Gold/Gluck/Weiner)

THE LOCOMOTION
(G. Goffin/C. King)

DA DOO RON RON
(Spector/Greenwich/Barry)

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CL-5044*

ALBUM DESIGN BY LOPCHINSKY GRAPHICS

Rincón de Tradiciones



Por
Los Embajadores Criollos

Rincón de Tradiciones

POR LOS **EMBAJADORES CRIOLLOS**

VARILLAS - CORREA Y RODRIGUEZ

LADO A	1) -	LA FLOR DE LA CANELA	VALS	Chabuca Granda
	2) -	CASTIGO DE AMOR	VALS	Rómulo Varillas
	3) -	VIEJA LUNA	VALS	Miguel Cabrejos
	4) -	GUITARRA MIA	VALS	Miguel Cabrejos
	5) -	AUNQUE TU NO ME QUIERAS	VALS	Miguel Cabrejos
	6) -	YOLANDA	VALS	Rafael Otero
	7) -	ALMA CORAZON Y VIDA	VALS	Adrián Flores
LADO B	1) -	LA ROSA DEL PANTANO	VALS	Fausto Florín
	2) -	EL TISICO	VALS	Luis Molina
	3) -	ALICIA	VALS	Rómulo Varillas
	4) -	COMO UNA VISION	VALS	Adrián Flores
	5) -	TU CULPA	VALS	Gilberto Plasencia
	6) -	ODIAME	VALS	Rafael Otero
	7) -	SIN UN REPROCHE	VALS	Miguel Pérez Julián



Fediscos — HI - Fi — LP - 8003

Con los más destacados éxitos del trío LOS EMBAJADORES CRIOLLOS, DISCOS "ONIX" DEL ECUADOR, ha conformado este Disco de Larga Duración, con motivo de la visita al Ecuador de estos excepcionales artistas, adornando la Portada con una hermosa vista que da origen al título: "RINCON DE TRADICIONES"

VARILLAS, CORREA Y RODRIGUEZ, singulares y queridos intérpretes de la canción criolla, nos brindan en el presente Album 14 escogidos valses, poniendo en cada uno de ellos el sabor y sentimiento que les es característico.

Es realmente notable el hecho de que LOS EMBAJADORES CRIOLLOS durante su larga trayectoria artística, se mantengan al máximo de la popularidad, y esto se debe a la enorme preocupación que se han impuesto para mantenerse en la cúspide de la fama. Cada uno de ellos: VARILLAS, CORREA Y RODRIGUEZ han calado muy hondo en el corazón del pueblo, y éste, el pueblo, los ha premiado con su gratitud y emocionado aplauso considerándolos con justicia como sus IDOLOS.

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Km. 7 - Vía a la costa - Teléfono 5-83533
Guayaquil - Ecuador

THE CLUB



First Impressions

FIRST IMPRESSIONS

LYRICS: Roman
MUSIC: Corea, DiPaolo, Roman

You saw her for the first time today
Sneak a look from the corner of your eye
Trying to keep cool and look away
Don't want to let her know
What's on your mind tonight

Just a walkin' on down the street
Your mind's your own in the middle of the day
There's a girl you want to meet
Tell me what to do
Or what to say

If first impressions are always right
You'll be up all night
Tossing and turning from side to side
She will be yours tonight

You're lookin' out your apartment door
You catch a breath of the city air
You see her bathing, grabbing hair
You're frozen at the sight
She'll be on your mind tonight

℗ 1988 TUNE IN A BOTTLE MUSIC (ASCAP)

MUST BE CRAZY

LYRICS: Corea
MUSIC: Corea, DiPaolo, Roman

I've been alone now
Too long too lonely
Until there was you
Now not alone and I
Don't hold out too long
Can't figure why and why with you

I must be crazy
To be in love with you
Stay by me, stay and see it through

I must be crazy
To be in love with you
I must be crazy
To do the foolish things that I do

Not all too often
She comes your way
Never to leave you alone
So long to reason blame it on
The mind plays treason
And I know I can't go it alone

I need to come home at night
And hold you tight in my arms
To open my eyes in the night
Lying next to your charms
And the time goes so fast
Not much more time than a stare
I just can't seem to sit down
Too busy flying on air

℗ 1988 TUNE IN A BOTTLE MUSIC (ASCAP)

PRODUCED BY:
The Club and Carmen "Rudy" Veltre

RECORDED AT:
Reel Platinum Studios

ENGINEERED BY:
Bob Allecca

ASSISTANT ENGINEER:
Roger Fluet

MIXED BY:
The Club, Rudy Veltre and Bob Allecca

MASTERED AT:
Trutone Records by Phil Austin

PRE-PRODUCTION ASSISTANCE:
Karl DeKira

ILLUSTRATION AND PHOTOGRAPHY:
Darlene Foster

STYLIST:
Bob Selig

ALBUM DESIGN CONCEPT:
The Club

ART DIRECTION AND DESIGN:
Kevin Drexler

NIGHTLIFE

POST OFFICE BOX 321
KENILWORTH, NJ 07033



Tommy Corea
Keyboards, vocals



Steve Roman
Lead vocals, rhythm and lead guitar



Tom DiPaolo
Lead and rhythm guitar, vocals



Kevin Drexler
Bass guitar



Gerard Liberto
Drums, percussion

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TWENTY-FIVE YEARS

LYRICS: Roman
MUSIC: Roman, Corea, DiPaolo

Been walking on a tightrope
Between love and hate
You're wearing a polished suit of armor
Living life like a piece of slate
You think you're doing right
But it's all wrong
Trying to act like you're honest
Since the day you were born

Only travel during the midnight hours
You pay your adolescent dues
You don't sweat any bad moves
Just what the hell have you got to prove?
You think you're doing right
But it's all wrong
Trying to act like you're honest
Since the day you were born

I've been growing up for twenty-five years
Running all over town to hide all my fears
Shut the world out to stop the pain
In another twenty-five years
I'll still feel the same

It's always the same old story
Been this way your whole life
You had so many good starts
Just to watch it crumble out of sight
You think you're doing right
But it's all wrong
Trying to act like you're honest
Since the day you were born

℗ 1988 TUNE IN A BOTTLE MUSIC (ASCAP)

TOMORROW'S DREAMS

LYRICS: Roman
MUSIC: Roman, DiPaolo, Corea

We've been through it all together
Born of age and innocence
The game we played had no rules
To any one else it didn't make no sense
All our vices were at full throttle
Never half-stepped a single thing
Not the girls we loved and lied to
Not the lies we told the ones we love

Only care about today and not
tomorrows dreams
Only care about today and
tomorrows schemes

We came, we saw, we conquered
You shoved us out of sight
You sneered, blinked, looked away
Our thoughts could never be right
Dancing to the summer heat
We came, we saw, we conquered
Always living to the beat

You know we did a lot of damage
Just walking down your streets
Trouble was our first and last name
Those days just couldn't repeat
Every year I hear the sweet reply
All the life of a young boy's days
I miss it more as my life slips by
But at one time I could fly

℗ 1988 TUNE IN A BOTTLE MUSIC (ASCAP)

Special Thanks To...

Edith and Joe Corea for the use and abuse of their basement • Everyone at The Cove • All my personal friends • Betty Grable • The Smith Boys • "Gerard, don't forget the bag, honey." • Dennis Lords • Karl DeKira • Pharaoh • "Just one more thing ..." • Tokyo Pink • Julius Asilo • Lee Kundrat • My parents for giving me life — and Karyn for saving my life • Frank Robblee • My brother Joe • Rick Moore • "So, what's your point?" • Joe DeJesso ... "put down that cat!" • The Little Ninja • Ron Adamson • "I'd rather have a bottle in front of me than a frontal lobotomy." • Gerard Petti for the spray-painted five-piece • Tony Raccaitti for sharing his knowledge • Bopper • "Hey Joe, where you goin' with that box of potatoes in your hand?" • Last but not least ... everyone else who was involved in bringing this project to life ... especially our parents, families, friends and lovers for their support and encouragement ... this album is dedicated to all of you!

BOOTSIE
BARNES
QUARTET

Been Here All Along



Side 1

The Lamp is Low (DeRose/Parrish/Ravel/Shefter) SBK Robbins Catalog Inc.	ASCAP	4:57
Lord Glenn (of Franklin Way) Lord Glenn Music	(James "Hicks" Glenn) ASCAP	6:41
Hankin' Out Bootsie Barnes Music	(Bootsie Barnes) ASCAP	6:00
Mosquito Meat (Sandy's Song) Bootsie Barnes Music	(Bootsie Barnes) ASCAP	6:06

Side 2

Been Here All Along Bootsie Barnes Music	(Bootsie Barnes) ASCAP	3:53
Theme for Ernie Prestige Music	(Fred Lacy) BMI	4:40
Insight Locksmith Music	(Sid Simmons) ASCAP	4:34
Short Story Locksmith Music	(Sid Simmons) ASCAP	5:00

Producer: Jan Klincewicz
Recorded at Morning Star Studios, Spring House, PA
Recording Engineer: Paul Krueger
Mixing Engineer: Glenn Barratt
Mastered at Master Works, Philadelphia, PA
Mastering Engineer: Nimitr Sarikananda
Cover Photo: Pamela Hastings
Back Photos: Eddie Green
Graphics: Cage Graphics Arts
Album Design: Salvatorina Clemente

Here's the game. Take a deep breath. Now read the names of these musicians who were either born in, or deeply associated with Philadelphia, without taking a second breath. (Don't Attempt this if you smoke). Ready ?

Rashied Ali, Butch Ballard, Bill Barron, Kenny Barron, Joe Beck, Frank Beecher, John Blake, Mike Brecker, Randy Brecker, Clifford Brown, Tyrone Brown, Ray Bryant, Betty Carter, Stanley Clarke, Dolo Coker, Johhny Coles, John Coltrane, Norman Connors, Ted Curson, Spanky DeBrest, Buddy DeFranco, Sam Dockery, Wayne Dockery, Charles Earland, Kevin Eubanks, Robin Eubanks, Sonny Fortune, Red Garland, Jimmy Garrison, Hen Gates, Stan Getz, Dizzy Gillespie, Jimmy Golden, Benny Golson, Al Grey, Earl Grubbs, Carl Grubbs, Rufus Harley, Arthur Harper, Bill Harris, Jimmy Heath, Percy Heath, Tootie Heath, Groove Holmes, Khan Jamal, Philly Jo Jones, Stanley Jordan, Richie Kamuka, John La Porta, John Lamb, Byard Lancaster, Eddie Lang, Stan Levey, Pat Martino, Jimmy McGriff, Jymie Merrit, Hank Mobley, Lee Morgan, Mike Mossman, Paul Motian, Gerry Mulligan, Jimmy Oliver, Jaco Pastorius, Don Patterson, Odean Pope, Bud Powell, Richie Powell, Gerald Price, Sun Ra, Red Rodney, Mickey Roker, Dennis Sandole, Buddy Savitt, Shirley Scott, Jimmy Smith, Bessie Smith, Rex Stewart, Lew Tabackin, Bobby Timmons, Sumi Tanooka, McCoy Tyner, Charlie Ventura, Joe Venuti, Ziggy Vines, Joe Wilder, Buster Williams, Grover Washington Jr., Willie Williams, Reggie Workman, Specs Wright.

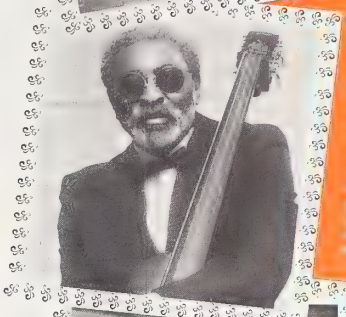
Still breathing? Good . . . Some of the aforementioned artists are not. Many are, but not the air in Philadelphia. Philly has always been known as a fertile breeding ground for Jazz musicians. This list is by no means exhaustive. The names you recognize are the ones who got the breaks. New York, L.A., Vegas, Europe and Japan have all welcomed Philly's most valuable export since the soft pretzel.

What about those who never left? Who are these unknown local heros playing the lounges, the neighborhood clubs, the dives – the home-town legends who have **Been Here All Along?** With this effort, Philadelphia reaffirms its reputation as a supplier of world-class Jazz talent.

The precision of the Bootsie Barnes All-Stars is the reward of working together as a house-band for over two years, backing internationally celebrated artists including Gary Bartz, Terrence Blanchard, Joanne Brackeen, Valery Ponomarev and Bobby Watson. Playing in this situation has expanded their repertoire (to accomodate originals composed by guest artists), and allowed them to rehearse and perfect arrangements of their own original compositions.

Philly musicians have been heard around the world for years. We're proud to present to you, at last, an example of the ones who've been here all along. Bootsie and his band exemplify the Philadelphia spirit.









Jacket Made in Canada

The Love Notes

DOO-WOPPIN IN PARADISE



"DOO-WOP" THE SOUND OF THE CITY

SIDE ONE
Doo Woppin' In Paradise — Pete (Dr. Doo Wop) Hernandez, John Valentine
Memories Of Days Gone By — Marckiewicz ASCAP

SIDE TWO
Good Old Acappella — L. Carter/O. Nevada
Maybe — G. Goldner B.M.I.

Doo-Wop — A musical journey through time. Back to the roots of rock 'n roll, to one of musics most glamorous eras. The era of the "Vocal Groups."

Born on the street corners of New York City in the early 1950's, the art of acappella singing was the heart and soul of the east cities youth poured into songs, improvising the sound of musical instruments with only their voices in complex interwoven harmonies. From every street corner, tenement hallway and subway platform you could hear the cry and echo of the inner city. You could hear the frustrated hopes and romantic dreams, in a velvety smooth harmony and feel the electric energy of the many up-tempo novelty songs.

Moving rhythmically around a crystal tenor lead voice, you would hear a combination of a soaring falsetto voice pitched against a sighing bass singer with the background singers "blowing" an assortment of Doo-Wahs, Shoop Shoops, and Bomp Bomps. Over 15,000 Doo-Wop groups came and went during this era. Lots of Golden Memories, especially for us, for we were there, and now once again, "Doo-Wop" a musical force surging through the 80's with the thrust of a tidal wave for a new generation to experience. Riding the peak of the wave are the Love Notes, Hawaii's premier "Doo-Wop" vocal group. "This E.P. is our tribute to the vocal groups we loved. Memories of Days Gone By is our salute to the great male vocal groups. Maybe, is for the hot girl groups. Good Old Acappella takes it back to the street corner, and Doo Woppin' in Paradise is every novelty song rolled into one." Blended with five New Yorkers and their authentic Doo-Wop style and two Hawaii born Doo-Woppers adding their tropical flavor. Together, we are the Love Notes from New York City to Waikiki and our message is simply this:

Doo-Wops back — Look around
Hear those familiar sounds
On the radio — On T.V.
Just like it used to be
Rhythm 'n Blues in harmony
Doo-Woppin' in Waikiki
Doo-Woppin', Doo-Woppin', Doo-Woppin' in Paradise

"Dr. D."

THE LOVE NOTES

(left to right-standing)

Pete Hernandez — Producer/Baritone
Johnny Bock — Lead Vocals/Bass
John Loprete — Lead Vocals/Falsetto
John Valentine — Lead Vocals/Music Director

(left to right-kneeling)

Mike Baker Lead Vocals/1st Tenor
Felix Almestica — Lead Vocals/Vocal Director
Pat Miguel — Lead Vocals/2nd Tenor



Special Thanks To

Kit Ebersbach — Pacific Music Productions	Musical Production, Keyboards, Synthesizers and Drum Sequencing
Rick Keefer — Sea-West Recording Studios/Hawaii	Engineer
Jerry Martini —	Saxophone
Earl Cook —	Cover Design/Art Work

Many thanks to our special friends
Becky Loprete and Thomas Coppola
**Bernadette Hernandez — My Inspiration — Dr. D.*

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Dedicated To Some of The Vocal Groups of Yesterday

The Five Satins	The Tymes
The Penguins	The Tokens
The Heartbeats	The Pastels
The Skyliners	The Echoes
The Crests	The Zodiacs
The Imperials	The Turbans
The Platters	The Crows
The Capris	The Romantics
The Hearts	The Impressions
The Paragons	The Dubs
The Jesters	The Classics
The Harptones	The Embers
The Moonglows	The Magnificients
The Dreamlovers	The Starlights
The Channels	The Velours
The Students	The Continentals
The Duprees	The Bop-Chords
The Chimes	The Romans
The Belmonts	The Casinos
The Passions	The Three Friends
The Mystics	The G-Clefs
The Five Keys	The Clovers
The Rainbows	The Impalas
The Paradons	The Robins
The Jive Five	The Meadow Larks
The Spaniels	The Mid-Knighters
The Dells	The Dimensions
The Orioles	The Edsels
The Nutmegs	The Corsairs
The Originals	The Crystals
The Cadillacs	The Chantels
The El Dorados	The Shirelles
The Flamingos	The Angels
The Mello-Kings	The Ronnettes
The Teenagers	The Chiffons
The Teenchords	The Shangrilas
The Charts	The Blue Belles
The Drifters	The Roommates
The Coasters	The Ad-Libs
The Marcels	The Shells
The Chords	The Blue Jeans
The Four Seasons	The Bobbettes
The Bluenotes	The Teen Queens
The Earls	The Limelites
The Collegians	The Danleers
The Silhouettes	The Cleftones
The Valentines	The Willows
The Del-Vikings	etc.
The Diamonds	etc.
The Miracles	etc.
The Dovells	etc.

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Reveillon

odisco festa

AURORA
JARDINEIRA
SACA-ROLHA
DANCIN'DAYS
VOU FESTEJAR
MAMÃE EU QUERO
ÍNDIO QUER APITO
CIDADE MARAVILHOSA
ESTÁ CHEGANDO A HORA
ME DÁ UM DINHEIRO AÍ
O TEU CABELO NÃO NEGA
TA-HI (PRÁ VOCÊ GOSTAR DE MIM)
NÃO EXISTE PECADO AO SUL DO EQUADOR
MARCHA DO REMADOR (SE A CANOA NÃO VIRAR)

PÓ DE MICO
ALLAH-LA-Ô
VAI COM JEITO
PIADA DE SALÃO
DAQUI NÃO SAIO
MULATA YÊ YÊ YÊ
CHIQUITA BACANA
BOI DA CARA PRETA
CABELEIRA DO ZEZÉ
MARCANDO BOBEIRA
TOMARA QUE CHOVA
NO REINO DA MÃE DO OURO
PERNAMBUCO LEÃO DO NORTE
MARCHA DO CORDÃO DO BOLA PRETA

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Reveillon

odisco festa

LADO: A

1) ESTÁ CHEGANDO A HORA (Rubens Campos/Henricão) (Contagem Regressiva)
2) a) CIDADE MARAVILHOSA (André Filho)
   b) TA-HI (PR'A VOCÊ GOSTAR DE MIM...) (Joubert de Carvalho)
   c) SACA-ROLHA (Zé da Zilda/Zilda/Waldyr Machado)
   d) ME DÁ UM DINHEIRO AÍ (Ivan Ferreira/Homero Ferreira/Glauco Ferreira)
   e) ÍNDIO QUER APITO (Haroldo Lobo/Milton Oliveira)
3) a) DANCIN'DAYS (Nelson Motta/Ruban)
   b) NÃO EXISTE PECADO AO SUL DO EQUADOR (Chico Buarque/R. Guerra)
4) a) O TEU CABELO NÃO NEGA (Lamartine Babo/Irmãos Valença)
   b) MARCHA DO REMADOR (SE A CANOA NÃO VIRAR) (Antonio Almeida/Oldemar Magalhães)
   c) AURORA (Roberto Roberti/Mario Lago)
   d) MAMÃE EU QUERO (Vicente Paiva/Jararaca)
   e) JARDINEIRA (Benedito Lacerda/Humberto Porto)
5) a) VOU FESTEJAR (Jorge Aragão/Dida/Neoci)
   b) MARCANDO BOBEIRA (João Quadrado/Beto Sem Braço/Dão)

LADO: B

1) BOI DA CARA PRETA (ENEIDA AMOR E FANTASIA) (Zuzuca)
2) a) PIADA DE SALÃO (Armando Cavalcante/Klécius Caldas)
   b) PÓ DE MICO (Renato Araujo/Dora Lopes/Arildo de Souza/Nilo Viana)
   c) VAI COM JEITO (João de Barro)
   d) TOMARA QUE CHOVA (Paquito/Romeu Gentil)
   e) CHIQUITA BACANA (João de Barro/Alberto Ribeiro)
3) PERNAMBUCO O LEÃO DO NORTE (Silas de Oliveira)
4) NO REINO DA MÃE DO OURO (Tolito/Rubens da Mangueira)
5) a) MARCHA DO CORDÃO DO BOLA PRETA (Nelson Barbosa/Vicente Paiva)
   b) DAQUI NÃO SAIO (Paquito/Romeu Gentil)
   c) CABELEIRA DO ZEZÉ (Roberto Faissal/J. Roberto)
   d) MULATA YÉ YÉYÉ... (João Roberto Kelly)
   e) ALLAH-LA-Ô (Haroldo Lobo/Nássara)

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LADO A

NO HACE FALTA
(Alejandro Lenner)
Arreglo de Isidro Infante

LA BATEA
(Tony Taño)
Arreglo de Ramon Sanchez

LINDA MUJER
(Nelson Colon)
Arreglo de Guillermo Calderón

AMAR SIN LEY
(Joe Rodriguez)
Arreglo de Isidro Infante

LADO B

CORAZON FRACTURADO
(David Taylor, John Densbury)
Arreglo de Isidro Infante

FABULA
(Henry Martinez)
Arreglo de Isidro Infante

SIN RUMBO FIJO
(Florencio "Pipo" Suarez)
Arreglo de "Cuto" Soto

FIERA SALVAJE
(Florencio "Pipo" Suarez)
Arreglo de Ramon Sanchez

Producido por ISIDRO INFANTE

Productor Ejecutivo: HECTOR TORRES
Grabado en OCHOA RECORDING, Puerto Rico
Técnico de Grabación: VICTOR "SONY" HERNANDEZ
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CELSO CLEMENTE, Bongó y Cencerro
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ISIDRO INFANTE, Piano
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Claude Bolling WITH THE HELP OF MY FRIENDS. WWLP 21018



Carmen McRae LIVE AT BUBBA'S. WWLP 21020



Ahmad Jamal LIVE AT BUBBA'S. WWLP 21021



Chick Corea, Lionel Hampton LIVE AT MIDEM. WWLP 21016



LIONEL HAMPTON WITH DEXTER GORDON, Hank Jones, Bucky Pizzarelli. WWLP 21011



Sonny Stitt SONNY, Eddie Higgens, Eddie "Lockjaw" Davis, Harry "Sweets" Edison. WWLP 21025



Wynton Marsalis THE ALL AMERICAN HERO, Art Blakey, Wynton Marsalis. WWLP 21026



Lionel Hampton presents: THE MUSIC OF CHARLES MINGUS, Gerry Mulligan, Woodie Shaw and Charles Mingus. WWLP 21005

SIDE 1.

Blakey's Theme
THE ALL AMERICAN HERO
Wynton Marsalis, WWLP 21026, OCT 11,1980

Underneath the Apple Tree
CARMEN MCRAE RECORDED LIVE AT BUBBA'S.
Carmen McRae, WWLP 21020, JAN 17, 1981

It's The Good Life
AHMAD JAMAL LIVE AT BUBBA'S
Ahmad Jamal, WWLP 21021, MARCH 20, 1980

Moment's Notice
CHICK COREA, LIONEL HAMPTON, LIVE AT MIDEM
Chick Corea/Lionel Hampton, WWLP 21016, JAN 29, 1978

Midnight Thelonius
CLAUDE BOLLING WITH THE HELP OF MY FRIENDS
Claude Bolling, WWLP 21018, 1980

It was almost a decade ago that an off-the-cuff suggestion by legendary vibraphone master Lionel Hampton inspired the Who's Who in Jazz album series, a classic collection of recordings the likes of which can't be found under any other label.

These aren't after-the-fact compilations of existing recordings. These are performances done expressly for the Who's Who series by artist known to music lovers the world over: Wynton Marsalis playing with Art Blakey, Carmen McRae, Charles Mingus, Sonny Stitt, Hampton and more.

Presented here is the first gathering of selections from the first decade of Who's Who in Jazz recordings. These are unique performances, some live, all memorable.

This sampling of the best of Who's Who in Jazz soon will be considered a necessary part of any fine music collection.

EXEC. PRODUCER..... ROBERT W. SCHACHNER
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SIDE 2.

Sonny's Blues
SONNY
Sonny Stitt, WWLP 21025, NOV 11, 1981

Lullaby of Birdland
LIONEL HAMPTON WITH DEXTER GORDON
Dexter Gordon/Lionel Hampton, WWLP 21011, NOV 11, 1977

Peggy's Blue Skylight
THE MUSIC OF CHARLES MINGUS
Charles Mingus/Lionel Hampton, WWLP 21005, NOV 6, 1977

ETA
THE ALL AMERICAN HERO
Wynton Marsalis, WWLP 21026, OCT 11, 1980

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WHO'S WHO JAZZ-1

PIC 3408

BILL HALEY and the Comets

GREATEST HITS!

1499





RECORDED LIVE IN LONDON!

SIDE ONE

BAND INTRO
SHAKE, RATTLE AND ROLL
RUDIS ROCK
RIP IT UP
BLUE SPANISH EYES
RAZZLE DAZZLE

SIDE TWO

ROCK-A-BEATIN' BOOGIE
CARAVAN
SEE YOU LATER ALLIGATOR
SAINTS ROCK 'N' ROLL
ROCK AROUND THE CLOCK
ROCK THE JOINT

Something was happening. In gymnasiums, family rooms and even shopping center parking lots there was sound. And movement. Somewhat like the Lindy and the Charleston with most everything else mixed in. Kids were dancing and singing music while parents shared stories at bridge, shook their heads, talked in concerned tones at P.T.A. meetings. How was mom to go the houseware show with the Studebaker over at the high school? An innovative fusion of black rhythm and blues and white country/western was turning out *noise* or *mania* depending on which end of the family soup spoon you were on.

Bill Haley was the man who pushed that first tentative blend of music forward. That cherubic older man with the globular spit curl and oatmeal coat had kids across America stumbling for the cast iron tone arm of mom and dad's hi-fi.

Rock Around the Clock became the largest selling song of its day. Among the top three or four biggest hits of all time. Quite an achievement for the father of several children, an ex postal employee named Friedman and a man named Myers who never really did figure out what all the fuss was about.

In 1951, Bill Haley recorded *Rock the Joint* which gained a modest bit of success. It was named after a dancing style Bill had observed among the high school kids he played for. He listened to their conversations and in '53 produced the first rock 'n' roll record to ever hit the U.S. charts, named after the popular saying, *Crazy Man Crazy*.

During a period of American history which saw the Michigan Junior Chamber of Commerce marching team dressed as sparkplugs, rock 'n' roll took root. And between hops on a pogo stick or over a dip cone, kids began talking about a new way of life. *Shake Rattle and Roll* made the American top 20 chart for twelve weeks. This really was big stuff. And before the gelatin hips of younger singers made their debut, Bill Haley and his Comets had produced the musical anthem for teenagers everywhere.

We thank Bill Haley for that initial gasp of rock 'n' roll. The Comet's music is like a snapshot because of Bill Haley's unwillingness to change. Not really out of stubbornness, but because more able-bodied folk were growing as rock 'n' roll leaders. Bill was ready to give way.

But we remember early rock 'n' roll and we remember the fifties. The yellowing pictures of relatives blinking at flash bulbs. The '55 World Series where Pee Wee Reese got so nervous he couldn't spit into his mitt. The feel of low thunder as the family car approached seventy before the V-8 Passmaster kicked in. And we remember Bill Haley. The smell of damp letterman's sweaters and humid sock-hop air. The jagged inner living of music sung and played by the Comets. You can almost see the glint from his twist-o-flex watch band as Bill Haley silently, smiling waves goodbye.

PICCADILLY

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Jacket Design by ART CHANTRY

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STEREOPHONIC

AVOCA
LONG PLAYING
TRADE
IRELAND
EL CODE

IRELAND
ON THE MARCH



THE
ARTANE BAND
OF DUBLIN

THE
FINTAN LALOR
BAGPIPE BAND
OF DUBLIN



STEREO 33 – ST – 160

RECORDED IN IRELAND

IRELAND ON THE MARCH

THE ARTANE BOYS BAND OF DUBLIN

John W. Hickey, Director

IRISH MILITARY MARCHES

1. Kelly the Boy from Killan, The Maid of Blarney, The Boys of Wexford, Wrap the Green Flag Round Me Boys
2. Bold Fenian Men, Step Together, The Harp that Once Thro' Tara's Halls, A Nation Once Again
3. The Men of the West, The West's Awake, Sceilpin Droighneach, Irish Battle March
4. Old Louth Tune, Flag of Green, Signal Fires, Mountains of Pomeroy
5. Clare's Dragoons, The Green Flag, The Boatmen of Kinsale, Who Fear to Speak of '98 (Memory of the Dead)
6. Henry Joy, Three Flowers, Twenty Men from Dublin Town, Roddy McCorley

THE FINTAN LALOR BAGPIPE BAND OF DUBLIN

Pipe Major: T.J. Keogh
Drum Sergeant: F. Saunders

BAGPIPE MUSIC OF THE GAELS

1. O'Neill's March, O'Rahilly's March, The Dawning of the Day
2. Nell Flaherty's Drake, The Rising of the Moon
3. Scotland the Brave, Let Erin Remember, The Minstrel Boy
4. Dolan's Ass, My Love's Away, Clare's Dragoons
5. Highland Wedding, Tulloch Castle, Loch Carron
6. The Australian Ladies, The Hills of Perth

ABOUT THE ARTANE BOYS' BAND OF DUBLIN ...

Artane School, situated in beautiful wooded grounds some three miles from Dublin, may justly be called the Boys' Town of Ireland. The Artane Boys' Band is as old as the School, which was founded by the Irish Christian Brothers over ninety years ago. Indeed, before the world famous Boys' Town of Father Flanagan was founded, Artane as a center for boys was already twelve years in existence.

One of the School's greatest achievements is its popular School Band – sometimes they are called the "Biggest Little Band in the World," and as far as everyone in Ireland is concerned, there just isn't any other band in the world quite like the Artane Boy's Band.

Many people know these boys solely from their appearances at All-Ireland Hurling and Football Finals in Croke Park, Dublin; however, they also play in Wembley (London), England's premier Stadium, and have appeared on B.B.C. and Telefis Eireann television. They give over seventy performances every year. More recently, a long-time ambition was fulfilled when they extensively toured the United States.

ABOUT THE FINTAN LALOR BAGPIPE BAND OF DUBLIN

Winners of several All-Ireland Championships, World Drumming Championships and of the highest Scottish piping honour ever held by an Irish Band. These are some of the achievements of the most notable and successful pipe band in Ireland.

The band was conceived in 1912 by Robert de Coeur and John Hanratty with the financial assistance of James Larkin. Although it was a meager beginning the spirit and the will was there. They were to be faced with hardships and defeat but they remained undaunted. Then, in 1926, Patrick Solan became pipe major and Alex Meikle, from Edinburgh, instructor. Becoming a force to be reckoned with, they forged ahead of all competition and in 1934, with a view to improving their standard, they travelled to Scotland to compete in the Cowal Games. Then, in 1937, their perseverance was rewarded when they won a first prize, bringing jubilantly to Dublin the Benmore and Hamilton Shields, their first of many successes in the Mecca of Piping.

By their win in 1937 they demonstrated to the world of piping their proficiency in the art. From that day on they were acclaimed as one of the foremost bands in the world and without a doubt, the leading band on the Irish scene. Space does not permit a listing of the championships, Irish and Scottish, which they have won, and to this day they have not relinquished their honoured position in the Piping World.

EL CODE H

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HIMNOS, CANCIONES Y RITMOS DE COLOMBIA

Banda Nacional y Coral de Profesores del Distrito Especial.



stereo

UNA PRODUCCION ORLANDO BRU

1015

Arreglos corales, instrumentaciones para Banda y dirección: José Rozo Contreras.

AMBUCO



UNA PRODUCCION
ORLANDO GRU

1015

HIMNOS, CANCIONES Y RITMOS DE COLOMBIA

LADO A

HIMNO NACIONAL DE COLOMBIA Banda Sola
Música de Oreste Sindici
Instrumentación para Banda, de José Rozo Contreras

HIMNO NACIONAL DE COLOMBIA Con Coros
Texto de Rafael Núñez - Arreglo coral a 4 voces mixtas
e instrumentación para Banda, de José Rozo Contreras

HIMNO DE LAS ISLAS DE SAN ANDRES
Texto de Eduardo Carranza - Música de José Rozo Contreras

HIMNO DEL NORTE DE SANTANDER
Texto de Teodoro Gutiérrez Calderón - Música de José Rozo Contreras

HIMNO DE MANIZALES
A 4 voces mixtas - Texto de Eduardo Carranza
Música de José Rozo Contreras

CARACOLA
Canción a 4 voces mixtas - Texto de Carlos López Narváez
Música de José Rozo Contreras

LADO B

LAS BRISAS DEL PAMPLONITA
Bambuco - Texto de Roberto Irwin - Música de Elías M. Soto

EL GUAYATUNO
Torbellino a 2 voces - Texto y música de Efraín Medina Mora

MARIPOSITA AZUL
Bolero-canción a 2 voces - Texto y música de Miguel Durán López

AMAPOLA
Canción a 2 voces - Texto de Juan Román Jiménez
Música de Guillermo Quevedo Z.

COPETON, COPETONCITO
Bambuco a 2 voces - Texto de Víctor Martínez Rivas
Música de Alejandro Wills

VICTORIA
Danza-canción a 2 voces - Texto de Pedro A. Gómez Naranjo
Música de José Rozo Contreras

HIMNOS, CANCIONES Y RITMOS DE COLOMBIA

Banda Nacional y Coral de Profesores del Distrito Especial.

LAS OBRAS

Las obras registradas en esta hermosa grabación constituyen en su conjunto un auténtico mensaje de colombianismo musical. Interpretadas bajo la dirección del maestro José Rozo Contreras por la Banda Nacional de Colombia (Bogotá) con el concurso de la Coral integrada por los Profesores de Educación Musical del Distrito Especial, estos himnos y canciones nos ofrecen algo así como un panorama sonoro de la patria. Todas las instrumentaciones y arreglos corales han sido realizados en diversas ocasiones por el benemérito Director de la Banda Nacional que también se nos presenta aquí como afortunado creador musical en un doble plano: el de los himnos patrióticos, cantos de luminosa exaltación y el de la canción artística y popularmente popular.

Con este disco, editado bajo el auspicio del Instituto Colombiano de Cultura y que entraña una noble y valiosa realización de Discos Bambuco, la cultura recibe un singnificativo aporte, que enriquece positivamente el patrimonio artístico de Colombia.

LOS HIMNOS

Encabeza este disco el Himno Nacional de Colombia, texto de Rafael Núñez (1825-1894) y música del maestro Oreste Sindici (1837-1924) primero en versión para banda solo y luego en arreglo para cuatro voces mixtas y banda. Estas son dos de las versiones oficiales realizadas por el maestro Rozo Contreras. (Decreto Número 1903 de 4 de Junio de 1946) a par de las que también escribió para orquesta sinfónica y otros conjuntos vocales. Todos recuerdan en estas tumultuosas pero bellas páginas su genero, por el verismo de época que las inspiró y por la música con que fueron realizadas.

Otros tres himnos siguen en la presente grabación: el Himno del Norte de Santander, con texto de Teodoro Gutiérrez Calderón; el Himno de Manizales, basado en estrofas de Eduardo Carranza y el Himno de las Islas de San Andrés, cuya música corresponde al mismo autor. Colombia continental e insular vibra en estos distinguidos cánticos, obras que consagra a sus autores los dos puntos cardinales del continente como intérpretes afortunados del sentimiento patrio.

A un ritmo que mejor que a la canción popular se aproximan a la romanza de salón predominan en su autor, el bolero-canción Mariposita azul, cuyo autor doctor Miguel Durán López, es notable jurisconsulto y artista santandereano, y AMAPOLA, gran melodía que sube un brote juvenil del suelo poeta español Juan Román Jiménez escribe el noble compositor pasiegueño Guillermo Quevedo Z. (1886-1954) último descendiente de una notable progenie musical.

Victoria, canción escrita en ritmo de danza por el maestro Rozo Contreras, fue una de sus primeras creaciones musicales. Es una romántica melodía juvenil, nimbada sobre un poema madrigalesco de Pedro A. Gómez Naranjo. Esta fluida canción, a medio camino entre lo popularmente artístico y lo puramente popular, ha sido predilecta de varias generaciones colombianas. Caracola, otra delicada melodía vocal, ataviquia los versos poéticos del autor del texto Carlos López Narváez y la versátil gaita expresiva del autor de la música. Se trata de un rondel de un fino madrigal en el que los ritmos marinos enmarcan la silueta de la mujer presentida.

LOS RITMOS FOLCLÓRICOS

La canción tradicional, basada en ritmos populares de entronque amerigo colombianos está representada en esta grabación por un bambuco y dos bambucos. Técnicamente considerado el bambuco es un aire campesino cundi-boyacense y, más concretamente, el nombre que se da a los aires típicos de la gaitana de la región de Vélez. El bambuco como canción e instrumento en grado sumo parece resumir las raíces ancestrales de nuestra raza: la gaita melancolía indígena, dolores andaluz y ritmos africanos.

El Guayatuno, en cuanto a su texto y a la música es obra de Efraín Medina Mora, quien en ella recrea una auténtica vivencia autóctona. Copetón, copetoncito, letra de Víctor Martínez Rivas y música de Alejandro Wills, es auténtico bambuco cundi-o, reflejo ingenuo e ingenuamente amoroso geográfico y sentimental de la sabana de Bogotá. Las Brisas del Pamplonita, finalmente, es un bambuco nortesio, que consagra para siempre a nombre del autor de su dulcísima y alegre música, el maestro Elías M. Soto.

LOS INTÉRPRETES

El maestro José Rozo Contreras nació en Bucaramanga, Norte de Santander, el 7 de enero de 1894 y perfeccionó sus estudios musicales en Roma, en donde fue discípulo de varios profesores eminentes. Desde su fundación en 1913 la Banda Nacional, bajo las batutas de notables directores, los maestros Manuel Cuni (1868-1914), Andrés Martínez Monsalvo (1869-1931) y José Rozo Contreras, quien ha llegado a los cincuenta años de dirección de la banda del mismo alto cargo, disfrutando una caudalosa labor de difusión musical en el país. La Coral de Profesores de Educación Musical del Distrito, integrada por auténticos maestros artistas que apasionadamente transmiten a la música la ciencia y la magia de la belleza musical, ha sido animada por el fervor del profesor Luis Emilio Rueda, Director de Enseñanza Musical del mismo Distrito Especial.

Andrés Pardo Tovar

Arreglos corales, instrumentaciones para Banda y dirección: José Rozo Contreras.


Leyenda Vallenata
Vol. 2
PAUL BEUSCHER
DISCOS Fuentes

Folklore

DISCOS Fuentes

STEREO 201398

Leyenda Vallenata

Vol. 2

PIMPINELAS (Romualdo Brito - Edimúsica) Los Hermanos Sarmiento, canta: Arturo Durán	4 12
TE LLEVARE (Lisandro Meza - Edimúsica) Lisandro Meza y su Conjunto	4 10
TE ESTAN MATANDO LOS AÑOS (Alcides Arango C. - Edimúsica) Calixto Ochoa y su Conjunto, canta: Lucho Cuadros	3 34
SI SUPIERAS (Oswaldo Ayala - Edimúsica) Alfredo Gutiérrez y su Conjunto	3 12
CELOS DE AMOR (Alcides Arango C. - Edimúsica) Armando Hernández y su Conj.	2 55
EL INDIO SINUANO (David Sánchez Juliao) Alfredo Gutiérrez y su Conjunto	3 52
TORMENTA DE AMOR (Isaac Villanueva M. - Edimúsica) Armando Hernández y su Conj.	4 22
EL OCASO DE UNA FLOR (Jose Garibaldi F. - Edimúsica) Lisandro Meza y su Conjunto	3 43
EL POBRE Y EL RICO (Oswaldo Monterrosa - Edimúsica) Oswaldo Monterrosa y su Conj.	4 20
NO LLORES NEGRA (Alza la cara) (Calixto Ochoa - Edimúsica) Calixto Ochoa y su Conjunto	3 00
BELLO AMANECER (Reynaldo Bravo) Los Hermanos Sarmiento, canta: Arturo Durán	3 54
SERENATA VALLENATA (Adolfo Pacheco - Edimúsica) Andrés Landero y su Conjunto	3 00

Selección:
HERNAN COLORADO V.
ISAAC VILLANUEVA M.
HUGO GIRALDO M.

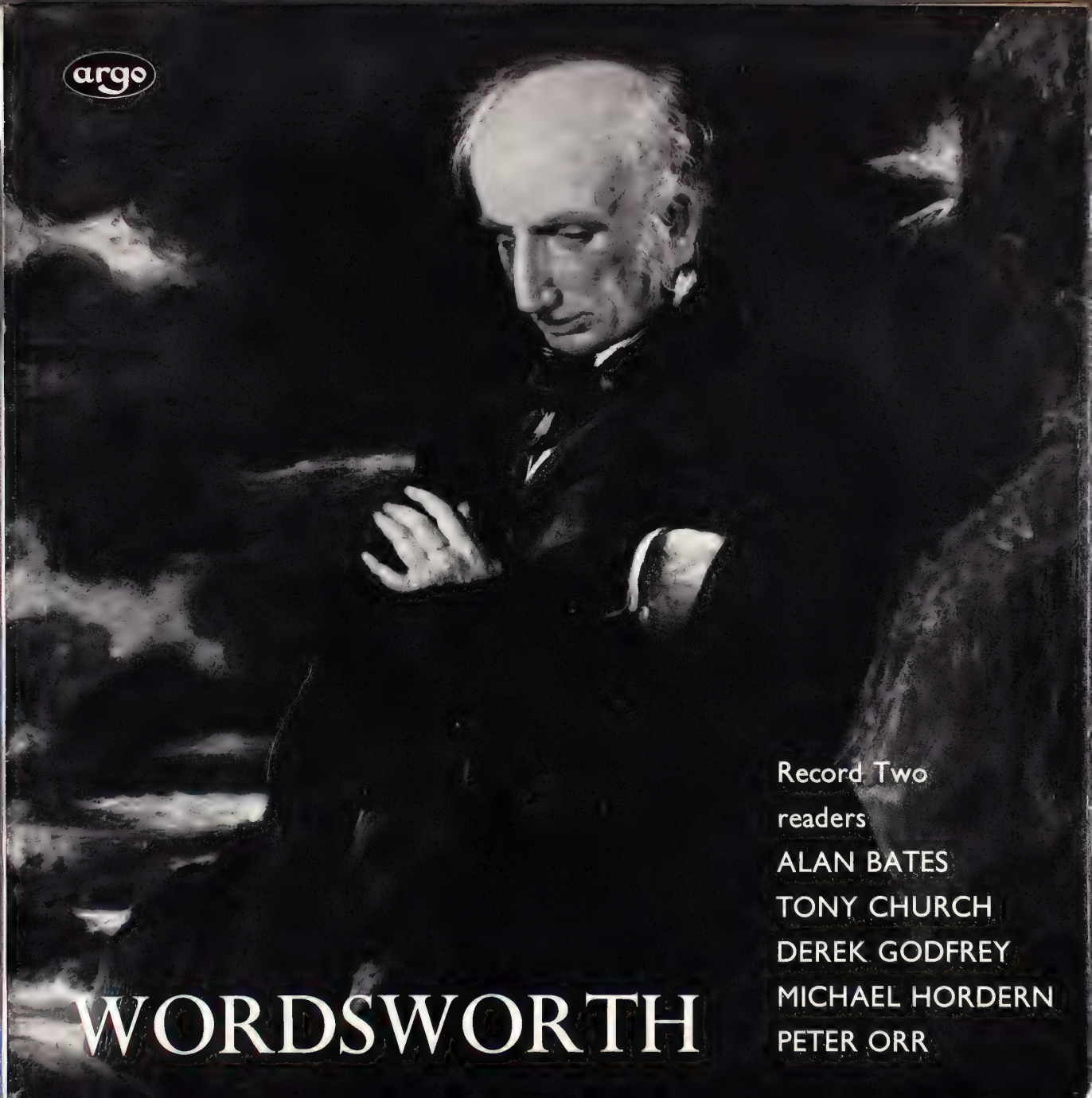
Desde la Guajira hasta el Cesar la música se convirtió en Leyenda; el canto criollo se acompaño con el acordeón,la guacharaca, y la caja. Así, con instrumentos venidos de Europa y los autóctonos, la música se expreso con tinte juglar, con manifestaciones anecdóticas, costumbristas y aún en romance vallenato.

El acordeón descendió a las clases populares tal como lo afirma Consuelo Araujo Noguera "La Cacica Vallenata" en su libro Vallenatología:

"Introducido el acordeòn en la alta jerarquia social donde era apenas un acompañamiento del piano y la guitarra, fue paulatinamente cayendo bajo el dominio de las clases populares, que se adiestrarón en su ejecución hasta dominarlo por completo y convertirlo en el mas representativo de sus instrumentos musicales. Esta comparación histórica recobra vigencia cuando en los momentos actuales ese fenómeno irradió no solamente todas las capas sociales sino todo nuestro territorio y se proyecta al exterior devolviendo las notas del acordeón con los cantos que han conformado el cancionero de Leyenda Vallenata. Conscientes de esta tradición que viene desde hace muchos años, hemos comprendido la obligación de conformar una selección que tenemos que entregar a la posteridad, de todo un folklor musical. Al programar el segundo volumen de "Leyenda Vallenata" queremos continuar con ese propósito de grabar toda esa historia, matizándola con las nuevas composiciones que mantienen la vigencia de una tradición cantada que debe hacer parte de toda fonoteca que cantará a futuras generaciones toda esa leyenda vallenata. Amucho más de un siglo de la presencia del Acordeòn en nuestro territorio, solamente grabaciones musicales de los ultimos tiempos podrañ conservar una historia que no se ha escrito pero que se ha cantado porque la música Vallenata es todo eso:Historia, música, folklor, ideosincracia de en pueblo y manifestaciones vernáculas que hacían referencia a los habitantes del Valle de Upar y cuyo contenido se derramó en toda la Geografía de Colombia.

HUGO GIRALDO MARIN

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argo
WORDSWORTH
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readers
ALAN BATES
TONY CHURCH
DEREK GODFREY
MICHAEL HORDERN
PETER ORR

THE ENGLISH POETS
From CHAUCER to YEATS

PLP 1037

WILLIAM WORDSWORTH
(2nd record)

recorded in association with THE BRITISH COUNCIL and OXFORD UNIVERSITY PRESS directed by GEORGE RYLANDS

Side 1

The Solitary Reaper	Derek Godfrey
Seven Sonnets:	
'The world is too much with us'	Derek Godfrey
London 1802	Derek Godfrey
Thought of a Briton on the subjugation of Switzerland	Tony Church
To Toussaint L'Ouverture	Derek Godfrey
On the Extinction of the Venetian Republic	Derek Godfrey
'It is not to be thought of...'	Derek Godfrey
Written in London 1802	Derek Godfrey
'She was a Phantom of Delight'	Alan Bates
Personal Talk, four sonnets	Michael Hordern
Resolution and Independence	Michael Hordern
Ode to Duty	Peter Orr

Side 2

Ode—Intimations of Immortality from Recollections of Early Childhood	Tony Church
'Surprised by joy . . .'	Michael Hortlern
The River Duddon: Afterthought	Alan Bates
Inside of King's College Chapel, Cambridge	Peter Orr
The Excursion Book 1, lines 108–218	Michael Hordern
Extempore Effusion on the Death of James Hogg	Michael Hordern

WILLIAM WORDSWORTH Born at Cockermouth April 7, 1770. Died in the Lake District April 23, 1850.
Evening Walk and Descriptive Sketches 1793; Lyrical Ballads 1798; Poems in two Volumes 1807; The Excursion 1814; The White Doe of Rylstone 1815; Peter Bell 1819; Yarrow Revisited 1831; The Prelude 1850.

The Solitary Reaper

From Dorothy Wordsworth's Recollections of a Tour made in Scotland. 'It was harvest time, and the fields were quietly—might I be allowed to say pensively?—enlivened by small companies of reapers. It is not uncommon in the more lonely parts of the Highlands to see a single person so employed. The poem was suggested to William by a beautiful sentence in Thomas Wilkinson's Tour in Scotland:

> 'Passed by a Female who was reaping alone, she sung in Erse as she bended over her sickle, the sweetest human voice I ever heard. Her strains were tenderly melancholy, and felt delicious long after they were heard no more.'

To Toussaint L'Ouverture

Chief of the African slaves enfranchised by the decree of the French Convention (1794), he was governor of St. Domingo. He resisted Napoleon's edict re-establishing slavery, was arrested and sent to Paris in June, 1802, and there died after ten months' imprisonment.

Resolution and Independence

From a letter of Wordsworth to Sara Hutchinson June 1802

'What is brought forward? 'A lonely place, a Pond' 'by which an old man *was*, far from all house and home'—not stood, not sat, but '*was*'—the figure presented in the most naked simplicity possible . . . I then describe him, whether ill or well is not for me to judge with perfect confidence, but this I can *confidently* affirm, that, though I believe God has given me a strong imagination, I cannot conceive a figure more impressive than that of an old Man like this, the survivor of a Wife and ten children, travelling alone among the mountains and all lonely places, carrying with him his own fortitude, and the necessities which an unjust state of society has entailed upon him . . . You speak of his speech as tedious: everything is tedious when one does not read with the feelings of the Author . . . It is in the character of the old man to tell his story in a manner which an *impatient* reader must necessarily feel as tedious. But Good God! Such a figure, in such a place, a pious, self-respecting, miserably infirm Old Man telling such a tale.'

Coleridge's comment:

'This fine poem is especially characteristic of the author. There is scarcely a defect or excellence in his writings of which it would not present a specimen.'

Ode to Duty

'This Ode, written 1805, is on the model of Gray's Ode to Adversity which is copied from Horace's Ode to Fortune. Many and many a time have I been twitted by my wife and sister for having forgotten this dedication of myself to the stern lawgiver. Transgressor indeed I have been, from hour to hour, from day to day; I would fain hope, however, not more flagrantly nor in a worse way than most of my tuneful brethren. But these last words are in a wrong strain. We should be rigorous to ourselves, and forbearing if not indulgent to others, and if we make comparisons at all it ought to be with those who have morally excelled us.'

Ode on the Intimations of Immortality

'This was composed during my residence at Town-End, Grasmere; two years at least passed between the writing of the four first stanzas and the remaining part. . . . Nothing was more difficult for me in childhood than to admit the notion of death as a state applicable to my own being. . . . But it was not so much from feelings of animal vivacity that my difficulty came as from a sense of the indomitableness of the spirit within me. I used to brood over the stories of Enoch and Elijah, and almost to persuade myself that, whatever might become of others, I should be translated, in something of the same way, to heaven. With a feeling congenial to this, I was often unable to think of external things as having external existence, and I communed with all that I saw as something not apart from, but inherent in, my own immaterial nature. Many times while going to school have I grasped at a wall or tree to recall myself from this abyss of idealism to the reality.'

'Surprised by joy . . .'

'This was in fact suggested by my daughter Catharine, long after her death'.
Catharine Wordsworth died on June 4, 1812.

Extempore Effusion upon the Death of James Hogg

Sir Walter Scott died 1832: Coleridge 1834: Charles Lamb 1834: Crabbe 1832: Felicia Hemans 1835.

From the Diary of the Rev. Francis Kilvert

'Miss Hutchinson (the poet's niece) said that once when she was staying at the Wordsworths' the poet was much affected by reading in the newspaper the death of Hogg, the Ettrick Shepherd. Half an hour afterwards he came into the room where the ladies were sitting and asked Miss Hutchinson to write down some lines which he had just composed.'

From Wordsworth's The Waggoner

> Nor is it I who play the part,
> But a shy spirit in my heart,
> That comes and goes—will sometimes leap
> From hiding places ten years deep;
> Or haunts me with familiar face,
> Returning, like a ghost unlaid,
> Until the debt I owe be paid.

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NOVEMBER 13, 1931
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APRIL 7, 1932
CHARLIE THE CHISLER
HE'S IN THE JAIL HOUSE NOW

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DECEMBER 18, 1927
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JANUARY 22, 1932
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JANUARY 25, 1932
ALEXANDER'S RAGTIME BAND
GLORY
APRIL 7, 1932
MY EXTRAORDINARY GAL
WHEN NOBODY ELSE IS AROUND
JANUARY 22, 1932
FATE INTRODUCED ME TO YOU

SIDE C

MAY 5, 1932
JAM MAN
AUGUST 4, 1932
JAZZ RONDO
MAY 5, 1932
CRAZY PEOPLE
WHO, BESIDES ME SITS BESIDE YOU
SAM
SING, IT'S GOOD FOR YOU
MARCH 10, 1932
SAILIN' ON THE ROBERT E. LEE
THE SUN'S IN MY HEART

SIDE D

AUGUST 4, 1932
IN A LITTLE BLUE CANOE
OCTOBER 23, 1931
A HOT DOG, A BLANKET, AND YOU!
WHAT ARE YOU THINKING ABOUT BABY?
YOU'VE GOT TO SELL IT.
DECEMBER 18, 1931
BUSINESS IN "F"
CORN FED GAL
I WOULDN'T CHANGE YOU FOR THE WORLD.

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(Luis Herrera)
TONY DEL MAR

POBRE GAVIOTA
(Rafael Hernández)
GRUPO VICTORIA

DESDICHADAMENTE
(Rafael Hernández)
MARIA LUISA LANDIN

POQUITA FE
(Bobby Capó)
LOS TRES REYES

DESVELO DE AMOR
(Rafael Hernández)
CARMELA Y RAFAEL

LADO 2

INFORTUNIO (Cortesía Sonolux)
(Don Fabián)
LEO MARINI

A QUIEN
(Indalecio Ramírez)
PEDRO VARGAS

PARECE QUE FUE AYER
(Armando Manzanero)
ARMANDO MANZANERO

ME ODIO
(Roberto Cantoral)
LOS TRES DIAMANTES

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(Andrés Eloy Blanco - Maciste)
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The Los Angeles

gospel jewels



"Great Day"

The Los Angeles

gospel jewels

"Great Day"

SIDE ONE

1. "I Made A Vow" - Rose Neale - 2:46
(B. Dorsey) East Jackson Pub. BMI

2. "Going Where Jesus Is" - Naddie Conedy - 2:11
(B. Dorsey) East Jackson Pub. BMI

3. "It's In My Heart" - Billy Dorsey/Rose Neale - 3:03
(J. Bennett) East Jackson Pub. BMI

4. "Hear My Prayer" - Doris Hemphill - 3:34
(B. Dorsey) East Jackson Pub. BMI

5. "Praise God" - Billy Dorsey - 1:41
(J. Bennett) East Jackson Publ. BMI

MUSICIANS:
Keyboards: Billy Dorsey, Hampton Carlton, Leon Lemons, Ishmeal Combs, Charles Barnett
Guitar: Eddie (Spanky) Alfred, Lester Lands
Bass: Dwight Gordon, Harold Hinds, (Thanks to Kenna Hawkins)
Drums: Keith Nelson, Bubble Perkins
Percussions: Bruce Daniels

Group Members:
Rose Neale, Mgr.
Doris Hemphill, Bkg. Mgr.
Naddie Conedy
Rosie Oliver
Jessie Davis
Cathy Davis
Billy Dorsey

Graphic Design: Mark Bridges

Management-Bookings:
Rose Neale, Manager
2622 S. Cloverdale Ave., No. 1
Los Angeles, CA 90016
213-934-5439
Doris Hemphill, Bkg. Mgr.
15744 Haskins Ave.
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This album is dedicated in memory of the late Mr. Johnny Martin of The Mighty Clouds of Joy of Los Angeles, CA.

Thanks to Mr. Harvey Watkins, Jr. and Mr. Henry Wesley for introducing us to Mr. James Bennett of J&B Records of Jackson, MS.

SIDE TWO

1. "Guide Me" - Rosie Oliver - 3:04
(J. Bennett) East Jackson Pub. BMI

2. "All My Burdens" - Rose Neale - 2:34
(Leon Lemons) East Jackson Pub. BMI

3. "I Believe" - Naddie Conedy - 3:06
(J. Bennett) East Jackson Pub. BMI

4. "Great Day" - Doris Hemphill - 2:45
(J. Bennett) East Jackson Pub. BMI

5. "He's Alright" - Rosie Oliver - 3:09
(J. Bennett) East Jackson Publ. BMI

L.A. Gospel Jewels on fire for the Lord."
J&B

J&B RECORDS

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The Los Angeles Gospel Jewels have delivered God's word in song for the past 12 years. They have astounded their audiences with their spirit- filled renditions of gospel music. This dynamic group has appeared with many of the nation's top gospel artists such as Grammy Award winners Al Green, Rev. James Cleveland, Shirley Caesar and the Mighty Clouds of Joy to name a few. The Jewels are acclaimed as one of the best up-and-coming female gospel groups in the world today. In 1983 the Jewels were the recipients of the Musical Ministry Award at the First Gospel Academy Awards. They appeared at Magic Mountain for the ABC Employees Association's Annual Picnic. In 1985, the Jewels were presented an award from the Gospel Academy (sponsored by the Los Angeles Workshop Chapter, Rev. James Cleveland, President) as Best Traditional Gospel Singers of the Western Region.

The Jewels have dedicated their lives to God. As part of their ministry, they have taken a special interest in those who are incarcerated. They have traveled throughout the state of California to several of the correctional institutions singing to those who are desolate, helping them to re-establish their faith in God. The Jewels have deployed themselves in the "Army of the Lord" and they will not turn back. Traveling extensively throughout the United States, they have not relented in their quest to win souls for Christ.

The Jewels are adamant in their belief that only what you do for Christ will last, and that all things are possible through Jesus Christ who strengthens them. The Jewels recent recording is indicative of their testimonies with selections such as: "Good News", "I Believe", "The Man's Alright" and "Great Day". It is without a doubt that their sincere dedication will carry them far, and the mere fact that the group is endowed with talent extraordinaire is evident of the success they will achieve.

The Jewels are: Naddie Conedy, Cathy Davis, Jessie Davis, Doris Hemphill, Rose Neale, Rosie Oliver, Sam Greene and Melvin Shepard are the musicians. Also Mr. Billy Dorsey

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LAGRIMAS DEL ALMA *
(Mariano Valencia)
PERDIDO Y BORRACHO **
(Angel Aníbal Rosado)
COCODRILO ***
(Lisandro Meza)
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(Edilberto Cuesta)
MUJER FUGITIVA **
(Manuel Mantilla)
PASTOR LOPEZ/LIC. DISQUERA UNIDAS – VENEZUELA**

LADO B

TODO O NADA ***
(Leonidas Plaza)
ESTE AMARGO AMOR *
(Augusto Loyola)
LA CONOCI UN DOMINGO **
(Mario Cavagnaro)
RIO SUCUY ***
(Lisandro Meza)
DE CANTINA EN CANTINA *
(Juán Chávez Salazar)
LA BRUJA **
(José Huber Ríos - Justo P. Quintero)
MARTHA LA REINA ***
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EL EXITOSO

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MUJERCITA BUENA — **Paseaito**
(Edilberto Cuestas)
3:50

MI NOSTALGIA — **Merengue**
(Ad. F. Contreras)
2:45

ADIOS AMOR, ADIOS — **Cumbia**
(Edilberto Cuestas)
2:46

SOLO POR TI — **Porro son**
(Guillermo González)
Edimúsica
3:03

RECORDANDOTE — **Paseo**
(Emiro Val)
Canta: Tonald Gutiérrez
3:17

PECADORA — **Paseaito**
(Luis Alba)
3:43

L L O R A S — **Cumbia**
(Edilberto Cuestas)
3:01

POR TU CULPA — **Porro**
(O. Ayala)
3:45

TUS OJOS, TU BOCA — **Guarachita**
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3:04

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(Bobby Fischer - Ricci Mareno) ASCAP (2:42)

GOD WILL
(Marijohn Wilkin - John D. Loudermilk) BMI (2:42)

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(James M. Black) P.D. (2:02)

TINY
(Dottie Rambo) BMI (4:09)

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(David Ingles) BMI (3:03)

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(Charles Gabriel - Ina D. Ogdon) ASCAP (1:35)

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(Henry Slaughter) SESAC (2:53)

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(F. M. Graham) P.D. (2:03)

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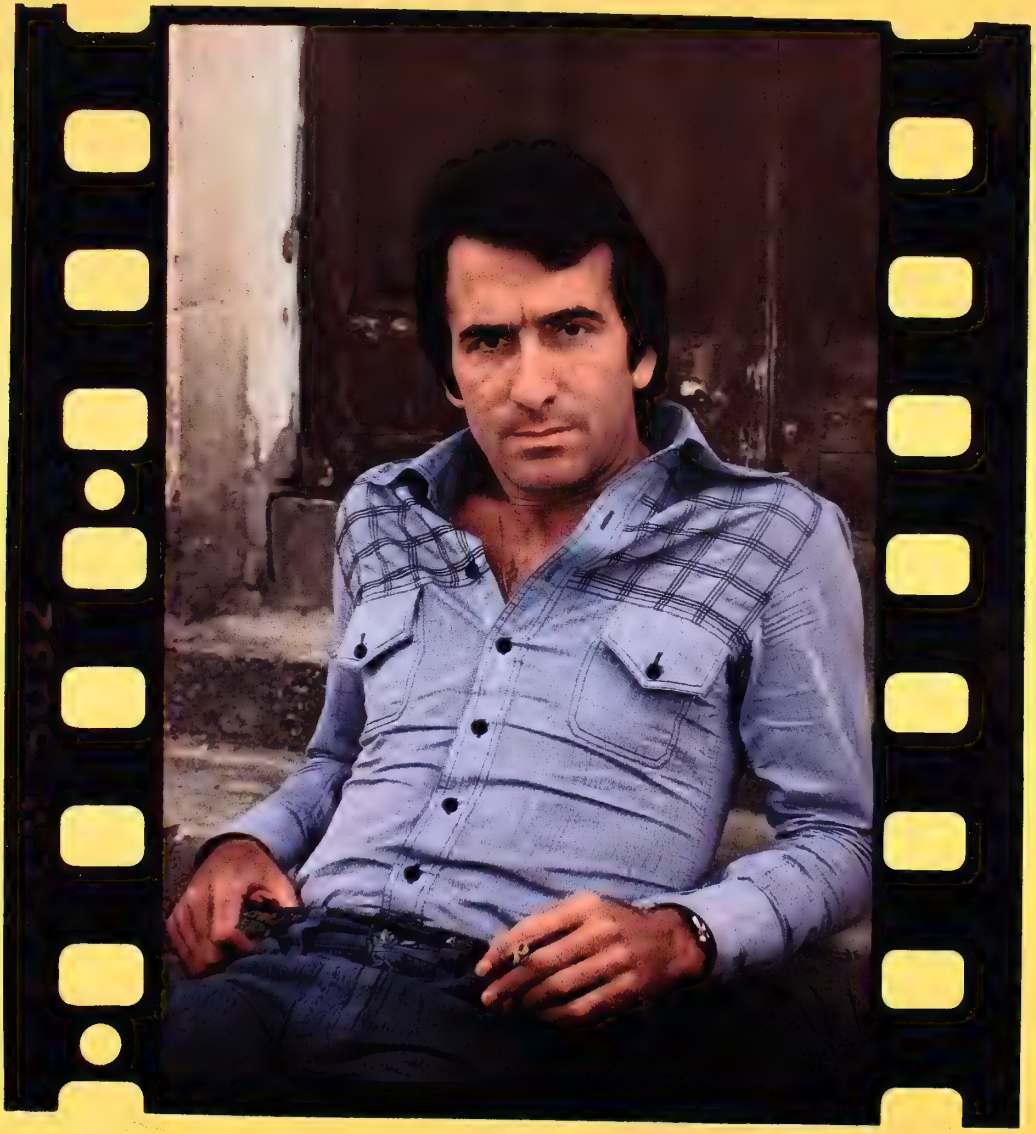
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3. Beethoven's "Symphony No. 5 g-minor Op. 67" Orchestra of the Vienna Peoples Opera - Conductor Eduard Lindenberg	E 2017
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1. Bach's "Concerto for Three Harpsichords d-minor" Camerata Romana - Conductor Eugen Duvier - Soloist Edelgard Walch	E 2006
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Violinkonzert
Yehudi Menuhin
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Wilhelm Furtwängler

Béla Bartók

1881 – 1945

Seite 1

Konzert für Violine und Orchester Nr. 2
Allegro non troppo

Seite 2

Andante tranquillo
Allegro molto

YEHUDI MENUHIN,
Violine
PHILHARMONIA ORCHESTRA LONDON
Dirigent
WILHELM FURTWÄNGLER

Aufn.-Dat.: 12.–13. September 1953
Kat.-Nr.: E 90070
Matr.-Nr.: 2XEA 412/13

Produzent
Lawrence Collingwood
Tonmeister
Christopher Parker

Wenn in unseren Tagen vom Ende Mozarts gesprochen wird, so hat man sich allenthalben daran gewöhnt, über den lautlos in die schweigende Anonymität einmündenden letzten Weg des Meisters den Kopf zu schütteln. Wie war es möglich, wie konnte es möglich sein – Mozart, der strahlende Genius, erhielt ein jämmerliches Armenbegräbnis; berühmt ist das Bild, wo dem Leichenzuge ein kläffender Hund folgte. Aber, so tröstet man sich, das war ja schließlich 1791 . . . Doch auch unsere vermeindlich so aufgeklärte Zeit verfährt nicht anders. Am 26. 9. 1945 verstarb Ungarns größter Komponist der Gegenwart, Béla Bartók; er starb nicht nur fern seiner Heimat, sondern auch so bitterarm, daß die amerikanische Urheberrechtsgesellschaft, die A.S.C.A.P., die Beerdigung bezahlen mußte. 1791? 1945! Man darf nicht vergessen, daß dieser Komponist nahezu schlagartig nach seinem Tode berühmt wurde; makabre Ironie, die sich an einem Künstler vollzog, dessen ganzes Leben sich nicht nur durch leidenschaftliche Glut eines schöpferischen Genies auszeichnete, sondern auch durch eine nahezu totale Mißachtung seines Werkes. Bartók hat zu Lebzeiten nur von Arbeit und Hoffnungen existiert; lediglich eine kleine Gemeinde treuer Anhänger war ihm in Jahren bitterster Mißverständnisse geistig-moralische Stütze. Dabei war Bartók, was man jedoch geflissentlich zunächst übersah, alles andere als „nur" ein bedeutender Komponist. Vielmehr ist Bartók geradezu atypisch für eine Zeit, die dem Spezialisten Kränze flicht. In der Dreierbegabung von Komponist, Pianist und Musikologe (nämlich als Musikethnologe) stellte er eine archaische Klassizität der in einer Persönlichkeit harmonisierten Talentbündelung dar. Bartók hatte wie kaum einer seiner Kollegen, sich einen unbestechlichen Blick für die aesthetischen Tiefenschichten des menschlichen Geistes erworben; er hat in seltener Verbindung von intellektueller Ekstatik und dialektischer Geschliffenheit bei höchster musikantischer Sensibilität Werke geschaffen, die ihn aus der à la Liszt aufgeputzten Zigeunernoblesse seiner Rhapsodie op. 1 bis in die einsame, delikat-spröde, affektiv-weise Distanz des 3. Klavierkonzertes gebracht hatte, wobei als Zwischenstationen so faszinierende Klangmonstren wie der eruptive „Wunderbare Mandarin" oder das auf Beethovens späte, abstrakte Organisationsformen des Materials zurückweisende 5. Streichquartett zu betrachten sind. Über der aetherisch-aesthetisierenden Persönlichkeit des Komponisten vergaß man oft den vitalen Artisten; über dem philologisch exakt hantierenden Ethnologen den Meister zwischen West und Ost; über dem Pianisten den Schriftsteller und schreibenden Forscher: über dem in USA mit Preisen bedachten Künstler den sozial zerbrechlichen Mann. – Zu Bartóks bedeutendsten Werken gehört sein Violinkonzert, das zwischen August 1937 und dem 31. Dezember 1938 entstand. Ähnlich wie Brahms' einziges Violinkonzert, hat auch Bartóks Werk seine definitive Gestalt erst durch die tätige Mithilfe eines Geigers gefunden: bei Brahms war es Joseph Joachim, bei Bartók der Solist der Uraufführung, Zoltán Székely. Székely, der als Schüler von Hubay und Kodály mit instrumentalen und strengen kompositorischen Praktiken vertraut gemacht worden war, hat u. a. auch die „Rumänischen Tänze" von Bartók für Violine und Klavier bearbeitet; und Székely war es auch, der dem Pianisten Bartók Hinweise auf violingerechte Gestaltung dieses Violinkonzertes geben konnte. Im März 1939 trafen sich beide nochmals, um in Klausur das sperrige, virtuos-antivirtuose Stück durchzuarbeiten. Bei der Abfassung des Konzertes kam Bartók jedoch zustatten, daß er bereits in mehreren vorausgegangenen Werken Erfahrungen in den Verwendungsmöglichkeiten der Geige gesammelt hatte: so in den beiden Sonaten für Violine und Klavier (1921 und 1922), in den beiden Rhapsodien für Violine und Klavier bzw. Orchester (1928) und schließlich in der Sammlung der 44 Duos für zwei Violinen (1931). Nach dem Violinkonzert beschäftigte sich Bartók nur noch zweimal mit der Geige: in den „Kontrasten" für Violine, Klarinette und Klavier (1938–1942) und in der Solosonate aus dem Todesjahr 1945. Das Violinkonzert vereinigt mit Ausnahme der Elemente der Bartókschen Frühzeit alle Metaphern seiner Vorstellungswelt; von nahezu reihenhaften Praktiken bis zu den tonal-kapriziösen Tanzeinschüben des Finales, von dem beinahe „mahlerischen" Beginn des Mittelsatzes und den einsam zu zilesierenden Kadenzelementen des Soloinstrumentes, dem an perkussiven Material nicht sparenden Finale und romantisch-kantablen Abschnitten im gleichen Satz. Der erste Satz ist in freier Sonatenhauptsatzform gehalten; der zweite ist ein in sechs Variationen kunstvoll ausgeschmückter frei geformter Abschnitt, und das Final-Rondo schließlich ist keinesfalls ein heiterbeschwingter Kehraus, sondern gleichsam die Ableitung des ersten Satzes, problemvoll und spröde, von folkloristischen Anklängen und dialektischen, nur mit der Partitur nachvollziehbaren spekulativ-kombinatorischen Floskeln. Wie kühn das Werk ist, folgt auch aus der Tatsache, daß sich Bartók frei und ungezwungen, beginnend beim zweiten Thema des Kopfsatzes, der Zwölftontechnik bedient, wohl wissend, daß seine Aesthetik eine strenge, ausschließlich auf ihr beruhende Gesamtkomposition nicht vertragen konnte. So gleicht Bartók in seinem Violinkonzert auf subtilste Weise Tradition und Innovation aus. – Yehudi Menuhin hat einmal über Bartók so geurteilt: „Es gibt, glaube ich, keinen anderen Komponisten in unserem Jahrhundert, der es wie Bartók vermag, eine Reihe von Tönen auszuspinnen, so daß sie schweben und uns in einen zeitlosen Raum tragen – Melodie im wirklichen Sinne des Wortes."

Knut Franke

When we come to think of Mozart's miserable end we are wont to shake our heads in bewilderment over the undignified way in which the master had to go on his last journey, passing into silent anonymity almost unnoticed, virtually forsaken of God and man. How could this happen, how was it possible! – Mozart, the shining genius, receiving the cheapest possible funeral available, buried in an unmarked common grave! There is that famous picture showing the hearse followed by a little yapping cur. However, we usually console ourselves with the thought that this was, after all, long ago, in 1791 . . . Yet our own age, supposedly so much more enlightened, isn't much better. When Hungary's greatest composer, Béla Bartók, died on September 26, 1945, far away from his native country, he was stricken with abject poverty, so that the American copyright society ASCAP had to pay for his funeral. 1791? 1945! One should not forget that this composer became famous practically overnight as soon as he had died. This is a macabre irony crowning the career of a composer whose whole life had been determined not only by the passionate fervour of the creative genius, but also by the almost total disregard shown toward his work by the public. Bartók, in his lifetime, had subsisted merely on hard work and good hopes for the future, surrounded by a small circle of faithful friends who encouraged him and gave him moral support in the years of bitter anonymity. And yet at the same time (although this was at first studiously not taken notice of) Bartók was not "only" a great composer. In a way he was downright atypical of an age that pays homage to the specialist. Being highly gifted both as a composer, as a pianist, and as a musicologist (i.e. music-ethnologist), he rather represented the archaic classical ideal of the multi-sided person of genius. Combining intellectual ecstaticism and dialectic precision with supreme musical sensitiveness, he created works which led him from the Liszt-inspired gipsy glamour of his Rhapsody Op. 1 to the solitary, delicately austere aloofness of the Piano Concerto No. 3, the transitional stages being marked by such fascinating tone-monsters as the eruptive "Miraculous Mandarin" or the String Quartet No. 5 which is harking back to Beethoven's late style. People tended to overlook the dynamic artist beside the sensitive and reserved personality of the composer, the ethnologist working with scrupulous philological precision beside the master between the two hemispheres, the writer and publishing musicologist beside the pianist, his insecure social position beside the honours conferred on him in the U.S.A.
One of Bartók's most important works is the Violin Concerto which was composed between August, 1937, and December 31, 1938. Similar to Brahm's Violin Concerto, Bartók's composition likewise was not completed without the active assistance and counsel of a violinist. In Brahms's case it was Joseph Joachim, in Bartók's it was the soloist of the first performance, Zoltán Székely, a pupil of Hubay and Kodály, by whom Bartók's Rumanian Dances had been arranged for violin and piano earlier. It was from Székely that Bartók the pianist sought and get technical advice on the concerto. In March 1939, they met once more to go through the cross-grained, anti-virtuosic virtuoso piece again. As to Bartók himself, he cannot, of course, be said to have been totally unfamiliar with the violin, having gathered experience of the instrument in such earlier works as the two sonatas for violin and piano (1921/22), the two rhapsodies for violin and piano or orchestra (1928) and the collection of forty-four duets for two violins (1931). After the Concerto he returned to the violin twice in the Contrasts for violin, clarinet and piano (1938/42) and in the Solo Sonata completed in 1945, the year of his death. The Violin Concerto is a work illustrating a happy fusion of all that is characteristic of Bartók's late style: there appear virtual twelve-note sections as well as capricious tonal dance episodes in the last movement, almost „Mahleresque" passages at the beginning of the middle movement, and percussive elements as well as lyrical Romantic sections in the Finale. The first movement is in free sonata form, the second consists of six ingeniously elaborated variations, whereas the last movement in rondo form is not at all a boisterous, merry finale, but rather a kind of derivative of the first movement, troubled and coy, full of folkloristic allusions and complicated phrases to be followed by the listener only with a score at his elbow. The boldness of the writing is also evident from the fact that Bartók, starting from the second subject of the first movement, employs the twelve-note technique, being well aware at the same time, that an overall structure, based exclusively on his technique, was incompatible with his own style. Bartók's concerto thus is a subtle fusion of tradition and innovation.

Translated by J. Dohm

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A pioneering rhythm and blues vocal stylist, Ernestine Allen recorded prolifically between 1945 and 1961, yet this, her final session, was the only one to have been issued under her real name. Bandleader Lucky Millinder, for whom she worked from 1945 till 1954, dubbed her "Annisteen Allen" (after his hometown of Anniston, Alabama) and used to introduce her as a "red-hot tamale" from San Antonio. Allen was, in fact, from Toledo, Ohio, but her sassy interpretations of blues and popular standards were indeed red-hot. For Let It Roll*—the title tune being an extended, partially scatted reprise of her famous Millinder hit—she was ably assisted by saxophonist King Curtis, pianist Paul Griffin, guitarists Al Casey and Chauncey Westbrook, bassist Jimmy Lewis, and drummer Belton Evans.*

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LET IT ROLL / ERNESTINE ALLEN
WITH
KING CURTIS

Side A	Time
1. LET IT ROLL	7:00
2. I WANT A LITTLE BOY	4:10
3. LULLABY OF BROADWAY	2:35
4. MEAN AND EVIL	3:20
Side B	
1. LOVE FOR SALE	2:55
2. MISS ALLEN'S BLUES	5:30
3. BAUBLES, BANGLES AND BEADS	2:45
4. THE MAN I LOVE	3:17
5. TEA FOR TWO	3:08

In the decade or so after World War II, when much of the nation's popular music was being played for listening and dancing by big bands, the name, Ernestine (sometimes misspelled and mispronounced, Anisteen) Allen, was on a million lips. Her resonant, full-throated contralto was heard by more millions of ears.

It was before the rock 'n' roll era, when listeners were favorably inclined toward voices and moods and melodies, not just a beat. Of all of the big bands of the 1940s and 1950s. *Lucky Millinder* had one of the best. Among the sidemen with him, at various times, were Dizzy Gillespie and Sandy Williamson on trumpets, Bill Doggett and Ellis Larkin on piano and George Duvivier on bass.

The girl vocalist from 1947 to 1954, a period which covered the high points in Lucky's career, was Ernestine Allen. She had joined him — on the recommendation of Louis Jordan, incidentally — as a fresh-faced and talented youngster just out of high school in Champaign, Ill. She had moved there from her hometown, Toledo, Ohio.

Over the next half-dozen years Lucky and company, with Ernestine on the vocals, created many big long-lasting hits in those golden days of the big bands. Among them: *I'll Never Be Free, Waiting Just For You* and *Let It Roll.*

But the big band business collapsed and died of an ailment called "lack of bookings" in the mid-1950s. Lucky was one of the earliest victims. The age of the small combo had arrived. Lucky gave up his band and many of his musicians spread themselves out among smaller, tighter rhythm and blues and jazz groups. It was an economic necessity.

Ernestine, however, had built a family — two cute little girls — during her years with Millinder. She quit the road, settled down in a Manhattan apartment and took a nine-to-five job in the bookkeeping department of one of New York's biggest hospitals.

"It had to be," Ernestine said. "There wasn't much market for band singers and I had a responsibility to my two daughters." Occasionally, during the intervening years, she did nightclub engagements in and around New York, "when," as she put it, "a date didn't interfere with my duties at home or my job."

This album is a result of one of Ernestine's weekend dates. She sat in for songs one evening with *King Curtis* at the Baby Grand Cafe in Brooklyn. While nursing coffee and kicking ideas around between sets, King suggested that she record some of her favorites. He later took the matter up with Prestige and this session was arranged at Rudy Van Gelder's sound studios in Englewood Cliffs, N. J.

It is quite appropriate that this package of Ernestine's best has the title, *Let It Roll.* The tune was one of her biggest hits as Lucky Millinder's vocalist. He'd written it for Ernestine and she introduced it. She is still closely identified with "Roll." Miss Allen recorded the song with Lucky in 1949, and it led the R and B popularity charts for many weeks. "I've sung it," she recalled with a smile, "maybe a thousand times. I still love the mood and the rhythm. They say something, something I feel."

Ernestine recaptures that old flair and that old feeling in this album. One of her most lingering regrets, she said, was that as a band singer the leader usually dictated the selection of songs. "Here, for the first time, I am singing the music I want to sing."

It was a rewarding experience for everyone concerned. Backed by King Curtis' familiar sax and a rhythm section with which she feels real rapport, Ernestine takes off on these musical excursions with tingling excitement.

In *Let It Roll,* the lead tune on Side A, she establishes the theme of this album. She trades riffs with King and his sax in the opening few bars, then takes off on a rhythmical ride of her own. Ernestine clearly demonstrates the strong influences of *Ella Fitzgerald,* especially Ella's technique of using the voice as an instrument. Ernestine simulates the driving, insistent improvisations of the horn; even the lower register tones of the bass.

Ernestine described *Mean And Evil,* which closes Side A, as "old cornbread blues." She explained: "It's the nasty blues and it means just what it says." A soulful guitar provides the background for her you-done-me-dirty lament.

"I'm so mean and evil," Ernestine sings, "even rain don't fall on me."

Miss Allen gets Side B going with a lively, up-tempo treatment of *Love For Sale.* This torch standard, often heard in the half-light of smoky nightclubs, is presented with shades of the blues. Ernestine's interpretation is earthy and open. One immediately gets her message. A listener will note in this tune, that the guitarist delivers a beat which is strikingly similar to that of the bongo drums.

If any one tune — other than Let It Roll — stands out in this album it is *Miss Allen's Blues.* She has special regard for it. "It's a long, lonesome night," Ernestine sings, mournfully, "when you got to spend it all alone." The lady has known nights like this. One can sense the blues and the sorrows she has lived. The tune is her own and it reflects many of the people she has known and experiences she has been through.

Baubles, Bangles and Beads is a Broadway show tune, one of the great hits from The King And I. In the second chorus Ernestine is caught up in the spirit of things and you can hear her fingers snapping an occasional afterbeat with the rhythm section.

The world of rhythm and blues in which Ernestine lived and sang and traveled for so many years with Lucky Millinder is revived again in *The Man I Love.* The tempo is up and the rhythm is solid and steady. In addition to Ernestine's fine vocal shadings, there are solos by King Curtis on the alto sax and others on the guitar and piano. Ernestine comes in on the bridge after the piano's riffing and takes a half chorus. She closes in harmony with the rhythm section.

Miss Allen has fashioned a philosophy in a good many years of singing the blues. "In order to sing 'em," she said one day with a touch of a tear in her eye, "you've got to live 'em, sleep 'em; yes, and sometimes suffer 'em. Only then can you know what the blues are."

Let It Roll may very well roll up the curtain on Ernestine's long hiatus away from the blues. There are many, many listeners around who will dig what she means and respond.

Notes: DALE WRIGHT
Recording: RUDY VAN GELDER
Supervision: ESMOND EDWARDS

Recorded in Englewood Cliffs, NJ; May 30, 1961.
Remastered 1991—Phil De Lancie (Fantasy Studios, Berkeley)
Distributed by, Fantasy Inc., Tenth and Parker, Berkeley CA 94710

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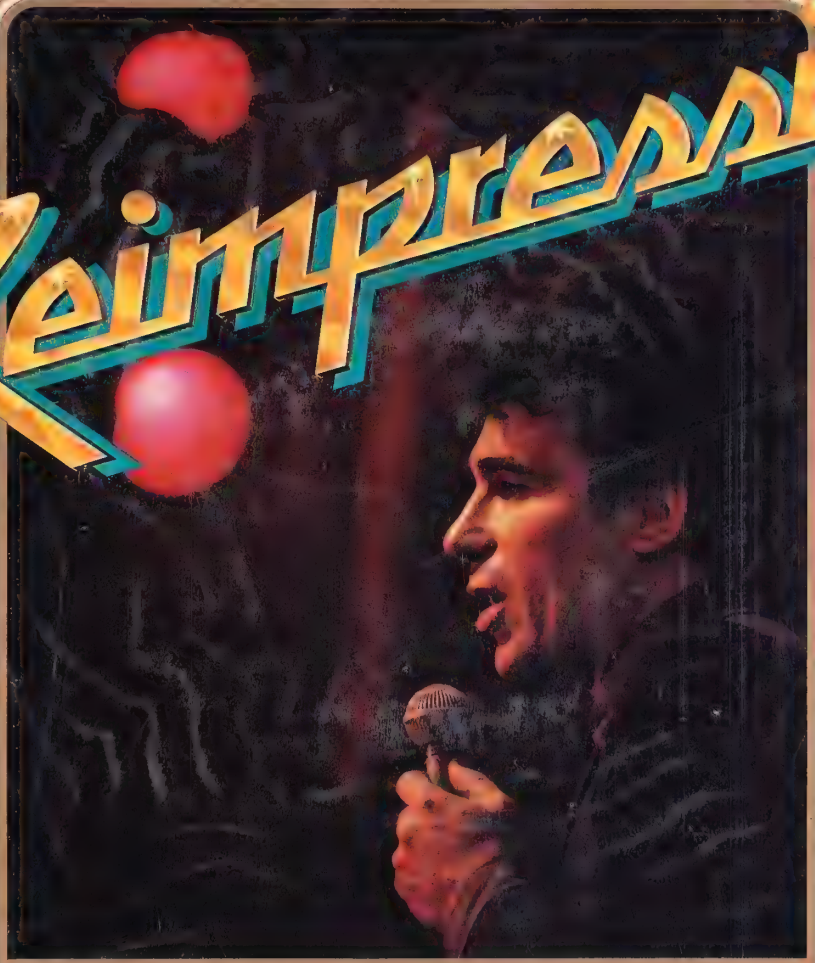
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chante ses plus grands succès de 1962 à 1974

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Face 1

1/ 1962 - LE JAZZ ET LA JAVA
Musique de J. Datin d'après un thème de J. Haydn
Paroles de C. Nougaro - Ed. BAGATELLE
Avec Michel Legrand et son Orchestre

2/ 1963 - CÉCILE MA FILLE
J. Datin / C. Nougaro - Ed. BAGATELLE
Avec Michel Legrand et son Orchestre

3/ 1964 - JE SUIS SOUS...
J. Datin / C. Nougaro - Ed. BAGATELLE
Avec Maurice Vander et sa Formation - Eddy Louiss à l'orgue

4/ 1965 - ARMSTRONG
Traditionnel / Arrgts. Maurice Vander / C. Nougaro - Ed. AMI
Avec Maurice Vander, orgue - René Nan, batterie - Pierre Cullaz, guitare - Roger Guérin, trompette - Michel Portal, saxo

5/ 1966 - L'AMOUR SORCIER
C. Nougaro - Ed. AMI
Avec Yvan Julien et son Orchestre

6/ 1967 - O TOULOUSE
C. Nougaro - Ed. AMI
Avec Christian Chevallier et son Orchestre

Face 2

1/ 1968 - PARIS MAI
Chant Traditionnel / Arrgts. E. Louiss / C. Nougaro
Avec M. Vander, piano - E. Louiss, orgue - L. Trussardi, basse - Daniel Humair, batterie

2/ 1969 - HOMME
E. Louiss / C. Nougaro - Ed. AMI
Orchestre Christian Chevallier

3/ 1971 - LA NEIGE
C. Nougaro et F. Dallone / C. Nougaro
Arrgts. Maurice Vander - Eddy Louiss

4/ 1973 - DANSEZ SUR MOI
Girl Talk
Neal Hefti / C. Nougaro - Ed. CHAPPELL
Arrgts. J.-C. Vannier

5/ 1974 - LES PETITS PAVÉS
P. Delmet / M. Vaucaire - Ed. LEMOINE
Arrgts. Ricardo Vilas

Face 1 : 1. Ⓟ 1962 - 2. Ⓟ 1963 - 3. Ⓟ 1964 - 4. Ⓟ 1965 - 5. Ⓟ 1966 - 6. Ⓟ 1967
Face 2 : 1. Ⓟ 1968 - 2. Ⓟ 1969 - 3. Ⓟ 1971 - 4. Ⓟ 1973 - 5. Ⓟ 1974

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FASCINATIN' RHYTHM

MUSIC OF GEORGE GERSHWIN

ANDREW DAVIS
piano and harpsichord

JEANNE BAXTRESSER
JULIUS BAKER
flutes

ORCHESTRA
arranged and conducted by
DOUG RILEY
(Through the courtesy of CTL, Toronto, Canada)

SIDE ONE

1. **The Real American Folk Song (Is a Rag)**-1918-
   Soloists: Jeanne Baxtresser and Julius Baker--flutes
   Andrew Davis--piano, Dave Young--Arco Bass (2:22)
2. **Prelude No. 2** (arr. J. Baker)-1926-
   Andrew Davis--piano, Julius Baker--flute (3:22)
3. **Someone To Watch Over Me**-1926-
   Soloists: Andrew Davis--harpsichord, Jeanne Baxtresser--flute
   Julius Baker--alto flute, Ed Bickert--guitar (4:38)
4. **Three Quarter Blues**
   Soloists: Julius Baker--flute, Doug Riley--Electric Piano
   Ed Bickert--guitar (2:53)
5. **Jazzbo Brown from "Porgy and Bess"** (arr. G. Gershwin) -1935-
   Andrew Davis--piano solo (3:08)

SIDE TWO

1. **Impromptu in 2 Keys/Promenade**
   Soloists: Andrew Davis--piano, Julius Baker--alto flute
   Doug Riley--electric piano, Jeanne Baxtresser--flute
   Marty Morell--vibraphone (3:31)
2. **Swanee**-1919-
   Intro: original 1919 acoustic recording (Berliner Gramophone Co., Montreal, 216090-B)
   The Fred Van Eps Novelty Quartet featuring
   George Gershwin at the piano
   Finale: Jeanne Baxtresser and Julius Baker--picolos
   Terry Clarke & Marty Morell--Military drums (1:36)
3. **Our Love is Here to Stay - posth.** 1938-
   Soloists: Julius Baker--flute, Ed Bickert--guitar
   Doug Riley – piano (2:50)
4. **My Man's Gone Now from "Porgy and Bess"** (arr. J. Heifetz) -1935-
   Andrew Davis--piano, Jeanne Baxtresser--flute (4:02)
5. **Fascinating Rhythm** -1924-
   Soloists: Andrew Davis--harpsichord
   Jeanne Baxtresser & Julius Baker--flutes

The Musicians:

Piano and Harpsichord–Andrew Davis
Flutes and Picolo–Jeanne Baxtresser, Julius Baker
Electric Piano–Doug Riley
Drums–Terry Clarke
Percussion–Marty Morell
Bass–Dave Young
Electric Guitar–Ed Bickert

The Armin Electric Strings

featuring

Adele Armin and Fujiko Imajishi, violins

Paul Armin, Viola Richard Armin, Cello

All arrangements, unless otherwise stated, by Doug Riley

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ANDREW DAVIS, Music Director of the Toronto Symphony since 1975, is among today's most sought-after conductors. He has appeared as guest conductor of the world's great orchestras, at such international festivals as those of Edinburgh, Flanders and Berlin, and at many leading opera houses, including the Metropolitan Opera, Paris Opera, Covent Garden and Glyndebourne. Maestro Davis is also an accomplished pianist, harpsichordist and organist. Before establishing himself as a conductor, he worked extensively in England as a keyboard player, notably in concerts and recordings with the Academy of St. Martin-in-the Fields. Despite his busy conducting schedule, Maestro Davis has remained active as a keyboard artist, both in the concert hall and on recordings.



JEANNE BAXTRESSER, appointed Principal Flutist of the New York Philharmonic in 1984, is one of the world's outstanding masters of the instrument. She previously has served as Principal Flutist of the Toronto Symphony (1978-84) and Montreal Symphony (1967-77). She has appeared as a soloist with many of the world's major orchestras and at numerous international festivals, including the Madeira Bach Festival, New York's Mostly Mozart Festival, Italy's Spoleto Festival, the Aspen Festival and the Banff Festival of the Arts. In 1982, she was invited to be one of the three judges, along with Julius Baker and Jean-Pierre Rampal, at the first International Flute Competition in Portugal.



The great flutist **JULIUS BAKER** is presently enjoying an extraordinary career as a soloist with leading orchestras and at music festivals from New York to Japan, California to Sweden. He achieved universal renown as Principal Flutist of the New York Philharmonic (1965-83). He was previously Principal Flutist of the Pittsburgh Symphony (1941-43), the CBS Symphony (1943-51) and the Chicago Symphony (1951-53), and flutist with the Bach Aria Group (1947-65). A distinguished teacher as well, he has been a member of the faculties of the Juilliard School of Music and the Curtis Institute of Music.



DOUG RILEY is like Gershwin himself, at home in each of three musical worlds--classical, pop music and jazz. He has composed classical concertos and ballets, the scores of several feature films and hundreds of radio and TV comercials. He has been the arranger and keyboards player on numerous award-winning recordings, including hit albums by Anne Murray, Ray Charles, Gordon Lightfoot, Moe Koffman, the Brecker Brothers and Bob Seeger. As a jazz pianist, he has performed as "Dr. Music" and with the Doug Riley Trio, the Boss Brass, Moe Koffman Quintet and Sonny Greenwitch Quintet. He was one of four pianists spotlighted on the 1984 CBC special, "Mr. Piano Man", along with Anton Kuerti, Oscar Peterson and John Arpin.

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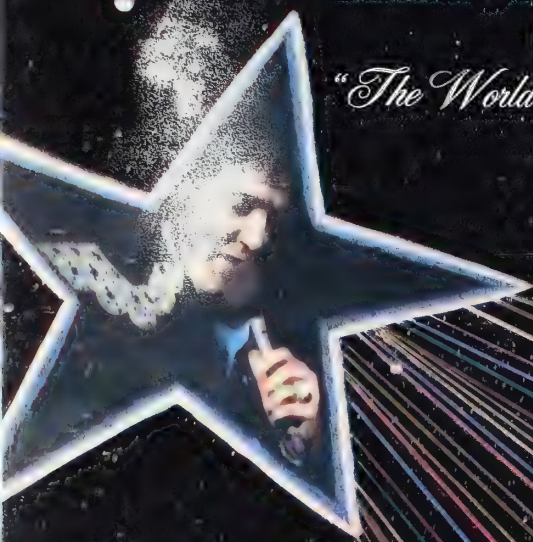
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Still Loving You

I Love That Woman
(Like The Devil Loves Sin)

I'm Tired Of Honky Tonk Heroes

Side Two:

The World's Greatest Star Has
Gone Home

I Heard You Calling His Name

Just To Know She'd Let Me Leave
Her (Is Enough To Make Me Stay)

In The Midnight Hour

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JONATHAN EDWARDS



LITTLE HANDS
songs for and about children

JONATHAN EDWARDS

LITTLE HANDS

songs for and about children

SIDE ONE

1. **Winkin, Blinkin and Nod**
   (Traditional) 2:50
2. **Children, Go Where I Send Thee**
   (Traditional) 4:04
3. **My Little Girl**
   (J. Edwards) 2:14
4. **Red Light, Green Light**
   (T. Hardin, J. Edwards) 2:40
5. **Stewball**
   (Traditional) 2:53

SIDE TWO

1. **Little Hands**
   (J. Edwards) 2:55
2. **Flies in the Buttermilk**
   (J. Perry) 3:50
3. **Give Us a Song**
   (J. Edwards) 3:07
4. **Old Jim**
   (J. Edwards, based on trad.) 2:35
5. **Graceful Lullabye**
   (J. Edwards) 2:30

Traditional songs arranged by Jonathan Edwards, published by Joinatune Earthwords Pub., ASCAP/Sourwood Music, BMI. "Red Light, Green Light" published by Faithful Virtue Music Co., Inc., BMI/Joinatune Earthwords Pub., ASCAP. All other songs published by Joinatune Earthwords Pub., ASCAP.

MUSICIANS:

Jonathan Edwards – lead and harmony vocals, lead and rhythm guitar, bass, harmonica
Phil Rosenthal – mandolin, banjo, lead guitar (Side Two-1), rhythm guitar (Side Two-4), harmony vocal (Side One-2)
Beth Sommers Rosenthal – bass (Side One-1, Side Two-1, 4 and 5)
Ann Vaughn – harmony vocal (Side Two-4)
Mike Stein – fiddle (Side One-5, Side Two-1 and 3)
Phil Bloch – fiddle (Side One-3)

Produced and Engineered by Phil Rosenthal
Recorded at American Melody Studios,
Silver Spring, MD and Guilford, CT, 1986
Album Design by Dave Kiphuth
Photography – front: Beth Sommers Rosenthal;
back: Beth Sommers Rosenthal, Leah Bellas and Berred Oulette

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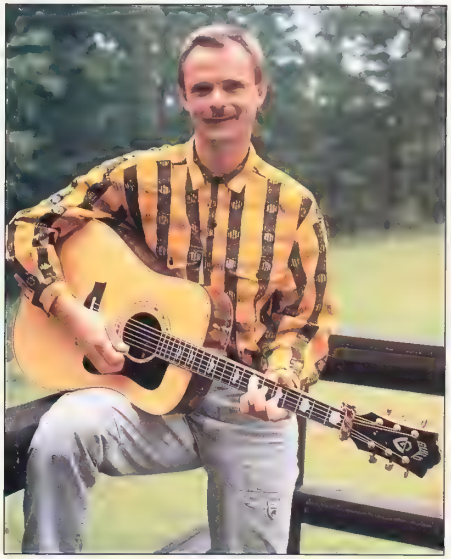
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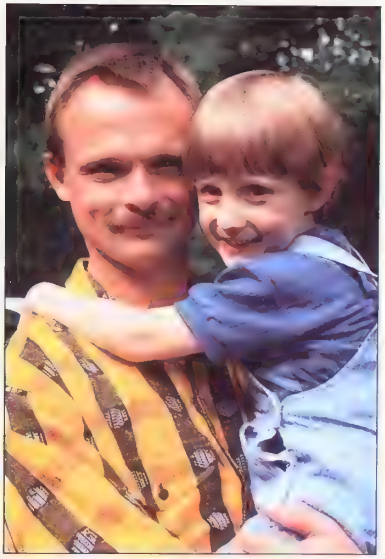
Phil and Beth Sommers Rosenthal and Jonathan



Phil and Naomi Rosenthal



Jonathan Edwards



Jonathan and Daniel Rosenthal



Spencer, Stuart, Jonathan, Deborah, and Grace Edwards



Jonathan and Grace Edwards


RED PLASTIC BAG
Crop Over
RED HOT SOCA

PLAYING DE MAS

Who say politicians can't play mas?
Who say politicians can't jam fast?
Well that is not true, they like to have they fun
Yes they really do jam de country down
Dress in costume, they go out on parade
Dance to every tune
And they push and they pull and they jam de people

CHORUS 1
Down Trinidad mane they prancing real bad
(Refrain) De politicans they playing de mas
In Antigua they jump with arms in the air (Ref)
Down St. Vincent things are not so different (Ref)
Here in Bridgetown man they mash de place down (Ref)

Who say that they can't jump and prance?
Who say that they don't like to dance?
Believe it or not they really like to fete
Look how they party hop for what they can get
When it comes to mas, yes they come around
Sticking to their task
Even though when they come its a mas of confusion

CHORUS 2
Its mas all year round for de folk in Georgetown (Ref)
Up in Kingston it is high, high action (Ref)
Eugenia man-handle Dominica (Ref)
In Cuba oh yes see them shake to de left (Ref)
Dey playing de mas, dey playing de mas (Ref)
Dey playing de mas, dey playing de mas (Ref)

Who say politicians don't like kaiso?
Who say kaiso does mash dey toe?
Well yes that is true but they really know de game
They do de things they do cause they have no shame
See them on the road jumping up whole day
Promising a load
Get yah vote and dey laugh and play five years of mas

CHORUS 3
Up in London Thatcher jumping around (Ref)
Those in the USA they play de mas everywhere (Ref)
Up in Russia they jamming Lithuania (Ref)
In South Africa they prance on my black brother (Ref)

WILD GOOSE CHASE

I really made a mistake I should've gone to Brazil
But you know I didn't use my brain
I should've done like Tony and just go far as hell
All like now I will still be giving them pain
But I have to tell you that it wasn't easy
Four and a half years on the run
When I tell you what I've been through
You may think it was fun

CHORUS
Cause I used to walk with police and talk with police
I even went with police to look for me
Ah used to lime with police spend time with police
Cause you see they didn't know me.
And ah had all dem policemen on a wild goose chase
A wild goose chase, a wild goose chase
Ah had all dem policemen on a wild goose chase
Four and half years of shame and disgrace
Oh yeah, wild goose chase, Oh yeah, wild goose chase
Oh yeah, wild goose chase, Oh yeah, wild goose chase.
Wild goose chase, wild goose chase
You see they couldn't keep up the pace

When I left Barbados and went down St. Vincent
They were still searching bout here for me
I was living like a tourist using Pacific Princess
You must believe I was living comfortably
I played mas for Kadooment and Carnival in St. Vincent
I even played cricket and all
What amazed me a policeman told me I look just like that fellow Hall

If dem Pakistanis didn't blow de whistle
It would be a different kettle of fish
But I got complacent and too comfortable
All like now catching me should be just a wish
And now that they have me back home in Glendairy
Under tight, tight, tight security
It makes them worry not to allow me
Another opportunity

ALL BECAUSE OF YOU

Ah hear yah talking about me, shouting out bad things daily
Ah hear yah say I behaving slack
Yah loosing confidence in me throughout de town and de country
Yah trying yah best to paint my name black
Yah talking about my Agriculture
And how it has one Minister, extra
And how Agriculture gone down de drain
Frankly, its a cotton picking shame
Yes I have gangs all over me, making war continuously
Running big drug racket daily, prisoners and all doing dixie
You talk about my problem of race
And how it spoils my beautiful face
Some people so bold that even my house dey talking about
Saying how some people want kicking out
But when you saying bad things about me I must remind you
Please don't forget the goods things that I does do.

CHORUS
I give you a home that is second to none
I'm still gem of the Caribbean
Be proud to have me as a home
In these hard times I still hold my own
Why do you quarrel and fight over me
Live on me as one family
Most of de things you say about me are true
But they're all because of you

Kaisonians sing about me how ah sick and unhealthy
Some suggesting the right medicine
Well if they know what's wrong with me and they have de remedy
How come I still sick and badly ailing
Ah know they will sing about my clergy
A Priest had to gather things and dally in a hurry
And how you can pass Graeme Hall round about, it's empty
Return same day and see full grown coconut tree
I know they will sing how it's a disgrace
I play de fool and lost de boat race
How people still come from overseas and fooling me about expertise
Land of flying fish they call me,
But my flying fish from down T & T
I know kaisonians will question my security
How people can escape so easily
But when you sing about my rate of murder and how it scares you
Remember they're some good things about me too

I treated you good for a long time when things with me were fine
Now I'm down you criticise me.
De damn honeymoon is now over, we must work harder than ever
Otherwise you and I will see misery
You say my government making sport
Cause working agreement down at de port is a joke
And how I'm no longer de number one tourist spot
Because of the wrong things that I've done I was dropped
Homos wouldn't stop and don't ask me why, some intend to do it until they die
Politicians on de hunt for power, dey don't care if I die or suffer
Ah hear ya cuss my Prime Minister ah hear ya say he's a disaster
But a country's greatest resource must be its people
What are you doing now to quell my trouble
Ah think that you had it good for so long now yah feeling blue
But you must be there for me like I've been for you.

OH MANDELA

You represent de black struggle for freedom and equality
Not only in South Africa but in every Country
Wrongfully imprisoned so rightfully you should be free
But how can you be free when Apartheid still holding blacks in misery.
Oh, Oh Mandela
Look already de USA show how they ain't care
If we stay in the bush or get out to see a brighter day
No way they ain't care
And momma England wants her black son to stay away
Detached from the family and sent astray

CHORUS
Mandela from prison you were set free
Mandela de whole world is happy
Mandela still hard labour in yah tail
Mandela you're still in Apartheid jail
Oh Mandela, Oh Mandela

The Lord will send a mighty breeze to blow away the reign
Of white domination that plagued your whole history with pain
Some smile with you but de racist regime dey laugh
Insult your intelligence say they raging a battle on your behalf
Oh, Oh Mandela
In 1990 they come telling me it must come gradually
While you're starving for freedom right there in your own Country
A pity, wrong morally
Like a hungry lion in desperation, freedom is your prey
Beyond de walls of Apartheid freedom lives there

Oh why, please tell me why
Oh, Oh, Oh why please tell me why
I can't understand why de black man

(CHORUS)

So, so near but yet so far to reach your destination
But time does not discriminate and for sure they time will come
They keep you in darkness but we know that you are not blind
And they will have to answer when Jah Jah comes a second time
Oh, Oh Mandela
A stone of hope must be hewn from that mountain of despair
De mountain will crumble and fall and you'll see a brighter day
Oh yeah without fear
But from de doldrums of segregation you must see clearly
It will not be given you must take it manfully



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RED PLASTIC BAG

RED HOT SOCA

SIDE A: 1. PLAYING DE MAS
2. WILD GOOSE CHASE
3. ALL BECAUSE OF YOU
SIDE B: 1. SING IT
2. OH MANDELA
3. PLAYING DE MAS (Version)

TRUMPETS:
Clyde Mitchell, Enrique Moore

TENOR SAX:
Dennis Wilkinson

ALTO SAX: Roy Cape

TROMBONE: Lambert Phillips

GUITAR: Kenny Phillips

BASS: Kenny Stevens

KEYBOARDS: Ivan Hayes Durity

DRUM PROGRAMMING:
Kenny Phillips, Kenny Wallace

OVER DUBS: Kenny Phillips

LIVE PERCUSSION: Joey Samuel

BACKGROUND VOCALS:
Dale Coombs, Diane Simpson, Stedson Wiltshire

All songs composed and sung by Stedson Wiltshire.

ARTWORK/DESIGN:
MOORE CREATIVE PRODUCTIONS
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The Greater Bostonians

IF WE ONLY HAVE LOVE

If We Only Have Love

SIDE I

FOR ONCE IN MY LIFE
Notable Music Co., Inc.
ASCAP (2:38 intro :08)

WE'VE ONLY JUST BEGUN
Irving Music, Inc. **BMI 3:35 (no intro)**

CANDIDA
Pocket Full of Tunes, Inc., Jillbern Music, Inc.
BMI 2:22 (intro :09)

DANNY BOY (Traditional air)
Boosey & Co. Ltd.
ASCAP 5:00 (no intro)

WAVE
Corcovado Music Corp.
BMI 2:46 (intro :14-Inst.)

WEDDING BELL BLUES
Tunafish Music, Inc. **BMI 2:26 (intro :07)**

KISMET MEDLEY
Frank Music Corp.
ASCAP 7:50 (intro :19)

SIDE II

IF WE ONLY HAVE LOVE
Hill & Range Songs, Inc. **BMI 3:35 (no intro)**

ON A CLEAR DAY (You Can See Forever)
Chappell & Co., Inc. **ASCAP 1:59 (intro :17)**

BRIDGE OVER TROUBLED WATER
Charing Cross Music, Inc.
BMI 4:19 (intro :12)

BETWEEN THE DEVIL AND THE DEEP BLUE SEA
Mills Music, Inc. **ASCAP 2:42 (intro :14-Inst.)**

BORN FREE
Screen Gems-Columbia Music, Inc.
BMI 2:50 (intro :10)

THEY LONG TO BE CLOSE TO YOU
U.S. Songs, Inc., Blue Seas Music, Inc. and Jac Music Co., Inc. **ASCAP 3:15 (intro :18)**

BATTLE HYMN OF THE REPUBLIC
Traditional (Arr. Dave Stuart) **4:54 (intro :17)**

CREDITS:
FOR THE GREATER BOSTONIANS . . .
DIRECTORS: Jerry Bolsen, Richard Laman
ARRANGER: Dave Stuart
COORDINATOR: Alan Morris
PRODUCER: Robert Cheyne
FOR BIP, INC. . . .
PRODUCER: Dick Madison
TECHNICAL: Robert Way
COORDINATOR: Buck Spurr
ENGINEERS: Lou Casella, Steve Hulse
GRAPHICS: John Leite/Concept
COVER DESIGN: George Guzzi
LINER DESIGN: Sil Ferreira

The Greater Bostonians 1971

The next time someone starts comparing generations, simply play this album and ask them to identify the performers. How old? How many? Professional? Amateur? If you've been singing the praises of today's young people, as do we, this music should settle any differences of opinion. You can then report these remarkably talented young people average just under 16 years of age — the 44 members of the orchestra and 41 singers represent 46 high schools in Greater Boston, and more than half have yet to reach their senior year. They gave up every Sunday afternoon from October, 1970, until March, 1971, to make this album a reality — rehearsing under the most disciplined requirements and performing original arrangements that would challenge professionals many years older. As you sit back and listen, think for a moment of the wonderful young people who made it all possible — each with special talents in music — each representing a truly great generation of American youth.

The Greater Bostonians is one of a number of special activities presented in the community interest by the Boston Herald-Traveler Corporation. Others specifically directed to young people include our Repertory of Classical Drama, professional Shakespearean productions seen by more than a quarter-million high school students during the past four years; Careers Day Exposition; Children's Book Fair and Student Government Day. This is the third of our Greater Bostonians albums, and we believe you will particularly enjoy this reproduction from the original sound track of The Greater Bostonians hour-long television special presented on WHDH-TV during the Spring of 1971.

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Boston Herald Traveler Newspapers
WHDH Radio WHDH Television

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Cheryl Boggia
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Whitman Browne
Debbie Bruno
Diana Bruno*
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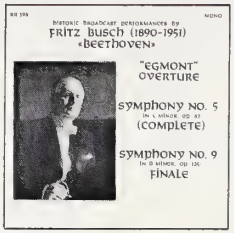




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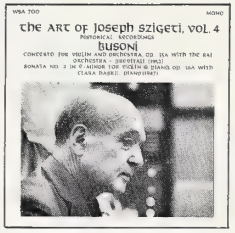




























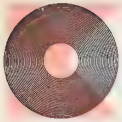








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Music for Ballet

DANCE CLASS & PERFORMANCE

Teacher's Guide By Gertrude Hallenbeck Pianist and Arranger-Dennis Buck

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MUSIC FOR BALLET

INTRODUCTION

A refreshing new Ballet album — arranged in a classical style to the timeless melodies of Cole Porter, Richard Rodgers, Irving Berlin and Lerner and Loewe!

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ABOUT THE AUTHOR

Gertrude Hallenbeck has been consultant, author, and choreographer for Kimbo Educational for many years. She attended the American School of Ballet and Jacob's Pillow University of The Dance and is currently owner and director of the Hallenbeck School of The Dance in Albany, N.Y. — founded by her father, Oscar Hallenbeck in 1920. In recent years she has continued her advanced choreographic studies at the University of Ohio and at Williams College in Massachusetts through the National Regional Ballet Summer Seminars. Miss Hallenbeck was head of the dance department at the Albany Academy for Girls for 17 years — was elected to Jacob's Pillow Hall of Fame for her contribution to Labanotation in the field of children's ballet — has been a faculty member for all major dance teacher organizations throughout the country since 1952 — has appeared in educational films and on T.V. dance and physical fitness documentaries. Miss Hallenbeck is National Ballet Examinations Chairman for the Dance Educators of America and is Eastern Regional Chairman of Examiners for the Dance Educators of America's Medal Testing Program. She has State Board membership in the Texas Association of Teachers of Dancing and is an active member of the Dance Educators of America and the Dance Masters of America. She is consultant to the State Education Department of New York State on dance related materials.

ABOUT THE PIANIST

Dennis Buck, arranger and pianist, studied music for dance with Leonard Tafts and has accompanied such diversified performers and teachers as Bob Audy, Paul Draper, Mme. Vera Volkova, Chita Rivera, and Gene Kelly. As a freelance artist in New York City, Mr. Buck has played for Dance Eduators of America, Joffrey Ballet, and American Ballet Theatre. There he has accompanied such teachers as Scott Douglas, Michael Lland, Basil Thompson, Eric Bruhn, and Alicia Alonso, and dancers including Cynthia Gregory, Natalia Makarova, Rudolf Nureyev, and Mikhail Baryshnikov. In addition to his dance experience, Mr. Buck has recorded compulsory routines, optional routines, and specialty albums in the gymnastics field.

CONTENTS

SIDE A

1. **Polonaise** *(Music — The Merry Widow 3/4)* M. 84
2. **Mazurka** *(Music — My Favorite Things 3/4)* M. 126
3. **Flowing Waltz** *(Music — Out Of My Dreams, Come To Me, Bend To Me, Scarlet Ribbons 3/4)* M. 122
4. **Grand Waltz** *(Music — Ballroom Scene from "My Fair Lady" and Shall We Dance? 3/4)* M. 172
5. **Petit Allégro** *(Music — Lonely Goatherd 6/8)* M. 112
6. **Tours En Diagonale** *(Music — Anything Goes, It's May 6/8)* M. 120
7. **Grand Allégro** *(Music — Anything You Can Do I Can Do Better, Manhattan 6/8)* M. 72

SIDE B

1. **Two Step** *(Music — Surrey With The Fringe On Top, Many A New Day 2/4)* M. 184
2. **Polka** *(Music — Doin' What Comes Natur'lly, You Can't Get A Man With A Gun 2/4)* M. 112
3. **Petit Allégro** *(Music — Whistle A Happy Tune 2/4)* M. 108
4. **En Chainement** *(Music — Dances From "Can-Can" 2/4)* M. 132
5. **Schottische** *(Music — Ascot Gavotte 4/4)* M. 138
6. **Épaulement** *(Music — Camelot, What Do The Simple Folk Do? 4/4)* M. 96
7. **Adagio** *(Music — Where Or When, All The Things You Are 4/4)* M. 88
8. **Pirouettes** *(Music — Just You Wait, Henry Higgins 4/4)* M. 102
9. **March** *(Music — Alexander's Rag Time Band, I Love A Piano 4/4)* M. 122

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CHATTERBAND



Let the Festivities Begin...



SIDE A

1 **HANG ON SLOOPY** 3:30
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Mellin Music/Morris Music — BMI

2 **SUMMER'S GONNA LAST** 2:45
(PAUL MARTONE)
Mag Stand Music

3 **NOBODY BUT ME** 2:30
(R. ISLEY)
Wemar Music — BMI

4 **DRIFT AWAY** 3:47
(MENTOR WILLIAMS)
Almo Music — ASCAP

5 **TAKIN CARE OF BUSINESS** 3:22
(R. BACHMAN)
Ranbach Music/Topsoil Music — BMI



SIDE B

6 **SWEET CAROLINE** 3:47
(N. DIAMOND)
Stonebridge Music — BMI

7 **CHERRY CHERRY** 3:05
(N. DIAMOND)
Tallyrand Music — ASCAP

8 **MORE THAN YESTERDAY** 3:01
(P. UPTON)
January Music

9 **LOVE GROWS (WHERE MY ROSEMARY GOES)** 2:45
(MASON-MACAVLAY)
January Music — BMI

10 **BRANDY** 3:14
(E. LURIE)
Evie Music/Sprucerun Music/Chappell Music—ASCAP

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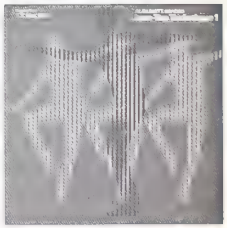
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The Music Of Sir Edward Elgar

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George Hurst, Conductor



The Music Of Sir Edward Elgar

The Bournemouth Symphony Orchestra
George Hurst, Conductor
Michael Austin, Organist

Recognition of the musical compositions of the Worcester-born Edward William Elgar (1857-1934) was slow in coming; in fact, he was over 40 years of age before his *Enigma Variations, Op. 36* were written and first performed in London in June 1899.

His musical origins came through his father, William Henry Elgar, who had a music shop near the Cathedral in Worcester in addition to being organist of St. George's Catholic Church. Thus, from his earliest years the young Edward had music around him. Also, his elder brother Frank was an accomplished oboist and conductor, later carrying on the family music shop. Originally, it had been Elgar's desire to be a concert violinist, but he discarded the idea in his early twenties and decided upon a career as a composer. Much of his early experience was gained either as a violinist or conductor of the various amateur orchestras in the Worcester area. Slowly and steadily he built up a reputation locally so that by 1885 he was conductor of the Worcester Philharmonic Instrumental Society, full-time organist at St. George's Church, Professor at the Worcester College for the Blind in addition to composing and arranging much music.

The major step forward in Elgar's life came with his marriage to Caroline Alice Roberts in 1889. She was then a woman of 40, of some literary taste, and had published two novels: in addition she had a love of music plus total belief in her husband's capabilities. In fact, she was the most important driving force behind his creativity until her death in 1920, after which date Elgar wrote no original major piece.

Elgar's early recognition of his wife's guidance and support are apparent from the shortest work on this disc *Salut d' Amour*, which as dedicated to her "a Carice" (Carice being derived from *Ca*roline *Ali*ce — this was to be the name of their only child). Written originally for violin and piano, the piece was later orchestrated by Elgar and first heard in this form in November 1889. Although it is undeniably of its period, there is real charm and delicacy in the content, especially in the exquisite scoring and melodic shape. The two *Chansons* were also first written for violin and piano in the early 1890's, although not published until later in that decade. The orchestral versions date from the time of the publication of the original solo versions and were first hear in September 1901. Their style and language are somewhat similar to *Salut d' Amour:* in fact, all are good examples of what is often patronizingly referred to as Elgar's *salon pieces.* The scoring of *Chanson de Nuit* is delicious, especially the very Elgarian sound of the rich string tune to the accompaniment of divided violas and harp. In the *Chanson de Matin* there are foretastes of the later Elgar.

The year 1897 marked the occasion of Queen Victoria's Diamond Jubilee of her accesion to the British throne. Elgar's contribution to the event was the *Imperial March,* first given by massed bands at the Crystal Palace on August 19th of that year. The public took to the march and it was again played at a state concert given by command of Her Majesty the same year. Although written to commemorate a happy occasion, the work glows with colour, but more of the sunset than the noonday. One can also criticize the manner in which section moves to section with a slight unease of purpose. Such criticisms could not be made of the two most popular of the five *Pomp and Circumstance* Marches — Nos. 1 (first given in October 1901) and 4 (in June 1907). The first is a brilliant picture of Edwardian opulence, an era of optimism and splendour. The famous trio section is as Elgar himself wrote "a tune that comes once in a lifetime". The fourth is in a similar vein though some commentators feel the mood is slightly more sudued. It is true that much criticism has been offered about the pomp and splendour side of Elgar's work. But to complain is failure to comprehend the times. A new century had arrived, a new king (Edward VII) — a good humoured man who enjoyed life — and the immediate years before 1914 saw Britain's territorial, economic and military power at their greatness. Elgar rightly saw his reasons to contribute to the events. The major work here is *Cockaigne,* the second of the concert overtures which composer subtitled "In London Town" and dedicated "to my friends the members of British orchestras". The first performance of Elgar's oratorio *The Dream of Gerontius* in October 1900 had been a failure largely on account of the musical performance. The composer was greatly disillusioned, writing to his friend Alfred Jaeger a week later: "I have worked hard for 40 years & at the last, Providence denies me a decent hearing of my work". Nevertheless, in these depressing times he started a new work which he described to Jaeger on November 4th: "Don't say anything about the prospective overture yet — I call it 'Cockayne' & it's cheerful and Londony — 'stout and steaky'." Jaeger's reply to Mrs. Elgar was: "Ye Gods! what a capital title! . . . I'm glad E has done something *jolly* after the serious and awesome Gerontius. Let him finish with a *'Bang'* though, & give us a really rousing piece. We can all do with it". Elgar does in fact give us a marvellous evocative picture of London at the turn of the century — the military pageantry, the street urchins, the lovers, the strains of the Salvation Army band, the church architecture, finishing with the 'Londoner' theme in the composer's broad and powerful *Nobilmente* manner.

Malcolm Walker
Editor *Gramophone*

Chalfont

C77.009 STEREO

Side One (19 min. 16 sec.)

1. Cockaigne Overture, Op. 40 (14:15)
2. Imperial March, Op. 32 (4:56)

Side Two (23 min. 25 sec.)

1. Pomp and Circumstance March, Op. 39 No. 1 (6:28)
2. Chanson de Matin, Op. 15 No. 2 (3:17)
3. Chanson de Nuit, Op. 15 No. 1 (4:54)
4. Salut D'Amour, Op. 12 (3:34)
5. Pomp and Circumstance March, Op. 39 No. 4 (4:51)

CREDITS
Recorded and Produced By Brian B. Culverhouse
A Chandos Production
U.S. Production by Thomas A. Britton, Jr.
Disc Mastering by Bruce Leek
Artwork and Layout by George Pudzis

Cover photograph of the ruins of Tintagel Castle courtesy of British Tourist Authority

Tintagel Castle is believed to be the birthplace of King Arthur in the 6th century A.D. Sir Edward Elgar visited Tintagel in the Spring of 1910, the year in which he composed the Violin Concerto and the Second Symphony.

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LEAVES FROM PINOCCHIO

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Leaves From The Tale Of Pinocchio

By BERNARD ROGERS

VIENNA SYMPHONY ORCHESTRA — MAX SCHOENHERR, *conductor*

Bernard Rogers is a product of New York City, born in 1893. In 1927-1929 he received the Pulitzer Traveling Scholarship from Columbia University. He won the Ditson Award in 1946 for his opera "The Warrior" and the David Bispham Medal for an early opera called "The Marriage of Aude". Rogers has been a major instructor at Eastman School of Music, Rochester, N. Y.

LEAVES FROM THE TALE OF PINOCCHIO is a series of running illustrations from the well-known book. It opens with an Overturetta (a tiny overture for violins only) which sets the mood for certain adventures when "Mastro Cherry found a piece of wood that wept and laughed like a child". How Mastro Cherry gave the block of wood to his old friend Geppetto, who made from it a marionette Pinocchio, is sketched in the first episode — "He is born . . ." The succeeding happenings are discussed in a group of pieces with the titles; ". . . And Rejoices" (a puppet dance which closes with Pinocchio's escape from his home); "The Talking Cricket" — who counseled Pinocchio on the dangers of evil-doing; "Parade of the Actors"; "At the Marionette Theater"; "The Cat and the Fox" (who turned out to be Assassins); "The Fairy with Azure Hair" (Pinocchio's good angel); "The Field of Wonders"; "The Serpent with the Smoking Tail"; "Flight with a Pigeon"; "He Rescues His Father from a Lonely Island, and becomes a . . . REAL BOY." A few amusing descriptive touches may be mentioned; the fiery hissing of the Serpent is suggested by the swish of sandpaper on the bass drum, and the speech of the Cricket is given to a solo violin playing on the wrong side of the bridge.

To borrow a term from the circus — "This is music for children of all ages, even up to 95".

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By CHARLES T. GRIFFES

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CAMILLE, WANAUSEK, *flute*

Scored for solo flute, 2 horns, harp, percussion, strings

The man Charles T. Griffes died April 8, 1920, in his thirty-sixth year. Griffes the musician is today a vital part of the American tradition, and lives in the memory of his friends and in the musical experience of a wide public.

John Tasker Howard wrote: "The greatness of Griffes lies in his courage to think, to seek and to write what he thought and what he found." Though Griffes wrote only a few works (his untimely death in 1920 brought to an end one of the most promising careers in American music) they are of impressive stature and great versatility.

Through the evolutionary process of his writing there is much that is obvious experimentation, but scattered throughout are the milestones which mark his progress. After an early period of German influence comes the second style leaning heavily on French impressionists. Works in whole tone scale, with few consonant chords, exploring successions of major 3rds or 9ths, Oriental five and six tone scales with monotonous beating of Chinese instruments, led at last to the **POEM FOR FLUTE AND ORCHESTRA,** the most mature and in many respects the most exquisite of all Griffes' works.

Richard Aldrich has described it as: "The music of rare charm and individuality, gray in mood and in orchestral color till it merges into a dance movement of strange tonality with the suggestion of Oriental rhythms and Oriental coloring in the orchestra. The POEM, first played by the famous George Barrere with unforgettable mastery, is truly a fitting climax to the list of Griffes' works."

Charles T. Griffes was schooled at the Elmira Academy and studied piano with Mary S. Broughton there. In Berlin he studied piano under Jedliczka and Galston, theory with Klatte and Loewengard, and composition with Rufer and Humperdinck. For several years he taught in Berlin. Returning to America in 1907, he became music master at the Hackley School for Boys, at Tarrytown, N. Y., and taught there until his death.

Partita For Solo Flute And Violin
With String Orchestra

By PAUL CRESTON

VIENNA SYMPHONY ORCHESTRA — WALTER HENDL, *conductor*

1. Preamble 2. Sarabande 3. Burlesk 4. Air 5. Tarantella

Entirely self-taught in theory and composition, Paul Creston studied piano with Randegger and Dethier and organ with Pietro Yon before being appointed, in 1934, organist and choirmaster of St. Malachy's Church, New York. A Guggenheim Fellowship was awarded him in 1938 and 1939. Among his works are a Prelude and Dance, the Partita for Flute, Violin, and Strings, chamber music, and a tone poem, "Threnody", besides four symphonies, Suite for Saxophone (or Clarinet) and Piano, and a Concertino for Marimba and Orchestra, the first such work to ennoble the instrument to serious concert status. He has also conducted experiments and research in acoustics, esthetics, and musical therapy.

In 1943, Mr. Creston received three awards: a Citation of Merit from the National Association for American Composers and Conductors, a $1000.00 grant by the American Academy of Arts and Letters, and the New York Music Critics' Award for his First Symphony. He was also awarded a $1000.00 grant by the Alice M. Ditson Fund of Columbia University.

Mr. Creston avowedly follows abstract and absolute trends in his music, rather than fixed programs. "Threnody" marks only a partial departure from a strictly formal and impersonal style. Generally he hews to purely formal lines and works out conceptions entirely in musical terms, rather than attempting to evoke pictures or tell stories. "I regard music as a language that begins where vocal language ends," he has said.

* Electronically reprocessed from monaural tapes.

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Recorded under a grant from the Alice M. Ditson Fund of Columbia University

Ballets Mexican!

works by–Chávez-Moncayo-Galindo

Mexico City Philharmonic Orchestra

Fernando Lozano, **Conductor**



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Ballets Mexican!

Mexico City Philharmonic Orchestra
Fernando Lozano, **Conductor**

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BLAS GALINDO: LA MANDA (The Vow) (14:30)
© Southern Music

CARLOS CHÁVEZ:
ENCANTAMIENTO Y ZARABANDE (10:15)
(The Spell & Sarabande) from the Ballet
LA HIJA DE CÓLQUIDE (Daughter of Colchis)
© Mills Music

JOSÉ PABLO MONCAYO: ZAPATA (Ballet) from
TIERRA DE TEMPORAL (11:10)
© EMM Peer Int. Corp.

GALINDO: LA MANDA (The Vow)
As is the case for many dance scores, the ballet music **La Manda** (1950-1951) by Blas Galindo, after use as the musical framework for a stage work, as it was originally designed, now enjoys, thanks to its specifically musical qualities, a reputation as a self-contained composition – thus enabling it to take its place in the orchestral repertoire.

An intense rhythmic plasticity, highly-marked evocative dramatic contrasts between the various parts which make up the work, generous melodic out-pouring and the expressive use of its total structural force all contribute to make of La Manda one of the most important scores written during the high-point of modern Mexican dance. The scenario of the ballet is by Jose Durand after Juan Rulfo's tale Talpa. Exhausted, the sick woman is travelling to fulfil a vow. With her are her husband and another woman. Two women pilgrims pass her and the sick woman sadly notices that she no longer has the strength to walk beside them. The husband and "the other woman" make her go on. A hidden passion binds them and perhaps they want her to die on the way. Two drunken peasants stop their dance on seeing the sick woman's sad face. An irrepressible love scene suddenly takes place between the husband and the other woman. The farmer tries to revive his wife but she is already dead. Three mourners weep, disconsolate. The other woman covers the corpse with her shawl.

Each of these heart-rending episodes is reflected and comes to life in the musical texture and atmosphere worked out, developed and polished by Galindo as an essential factor of the choreographic and acoustic whole.

In **La Manda**, the composer's sound palette and language are typical of a Mexican style of writing imbued with orchestral power which, despite a certain harmonic simplicity, is rich in dissonance and uses rhythmic features easily identifiable with certain striking popular patterns, in particular, those which typify certain pieces by Jalisco.

Galindo uses a score written before this ballet music, his **Poema de Neruda** – originally composed for a capella choir, and here transcribed for strings. Elsewhere, some of the pieces clearly sound like other works by the composer. This family likeness can be discerned in the use of parallel runs in which the heavy stress of the rhythmic pattern (generally syncopated) is entangled with harsh melodic dynamism which becomes, at times, aggressive.

This is the case with the "**Dance of the Drunkards**" which can easily be compared with certain of Galindo's piano pieces like the **Seven Pieces** for instance; to such a degree, that Eduardo Maturis' liner on the latter can be applied to this dance. "The composer sets out a pure tune two octaves apart and even as it grows, a development takes place during which each new happening follows in consecutively until the original material and its derivatives blend into a sole episode sounding something like a drone or a processional."

BLAS GALINDO was born in San Gabriel, Jalisco 3 Feb 1910. He was a Mexican composer of Indian extraction and initially he studied music with Chavez, Rolon and Huizar at the Conservatory of Mexico. Later he studied with Aaron Copland at the Berkshire Music Center. In 1935 along with Moncayo, Ayala & Contreras he was one of the founders of the **GRUPO DE LOS QUATRO** formed to foster and advance Modern Mexican Music. **Galindo** is noted in his music for brilliantly combining folk-elements into melodies that are a form of neo-classical polyphony often in dissonant counterpoint. Some of his works were written expressly for Mexican percussion instruments. Among his works are four ballets, several choral works, miscellaneous works for traditional orchestra and two works for Orchestra of Mexican Instruments as well as a Piano Concerto, and other works for chamber settings.

CHÁVEZ: ENCANTAMIENTO Y ZARABANDA (the Spell and Sarabande) from **"LA HIJA DE COLQUIDE"** ballet – The Daughter of Colchis
The **Sarabande for strings** (1933) by Carlos Chavez is characteristic of a certain type of the Mexican composer's writing: its lucid precision enables one to perceive, with almost clearness, each string of the means and factors which go to make up the musical whole. This clarity in every feature is also to be noticed in the score to which **Sarabande** originally belonged, the ballet **The Daughter of Colchis**, the music for which was commissioned by the choreographer Martha Graham. The ballet revolves around the personage Medea. The original version of the score was composed for double quartet – strings and wind. The subjects of the initial palette was thus established right from the beginning and also formed a distinctive artistic choice – in several respects, style, internal syntax, timbre, form – for the orchestration that the composer himself later carried out when he made up a **Suite** (1935) intended for concert performance.

In opposition to the prevailing calmness, the **Spell** the second episode of the aforementioned **Suite** exhibits restlessness. The composer's primal intention was to devote it to a dance in which Medea and her nurse gave free rein to jealousy and anger. "In an intense tribal figure" as Frank-Paul Segal remarks in a note written on the occasion of the first performance in Mexico City of the **Suite The Daughter of Colchis**, on the 13th of June 1947, with the Mexico City Symphony Orchestra conducted by the composer himself.

With Apel's definition of the **Sarabande** particularly well suits Chavez's piece and demonstrates how capable the Mexican composer was of merging certain classical forms with a language which in its setting and day was up-to-date, forming part of contemporary trends: "A dance of the 17th and 18th Centuries in slow triple time and of a dignified character usually without anacrusis, frequently with an accent or lengthened sound on the second beat and with feminine cadences."

Accordingly, Chávez exhibits shining austerity in which each melodic line (often given a contrapuntal role) or rhythmic pattern is concrete to an extreme. There is not one note too many. It is impossible to discover any superfluous ornament or useless duplication.

Thus, the original texture, belonging in its own right to chamber music, designed along fine lines and with expressive conciseness – is kept in a transcription which communicates an extremely lucid and musical position united to an acute power of synthesis.

The laconic lyricism of the musical images which in the **Antigone Symphony** (1932) manage to purposefully avoid any grandiloquence and simultaneously to establish authentic dramatic tension could be said to be present, decanted by time.

It is obvious that the two works, **Antigone** and **Colchis**, spring from the same vital source, for they share a similar mythological origin and were both initially intended as stage works.

The common impetuosity of the two scores is the expression of a bare, elemental force, only to be reached through the intellect. It is what Chavez intended, and managed to do, every time he had recourse to the Hellenic world as his creative driving force. (**Upingos**, for oboe solo, written in 1957 for a production of Euripides' **Hippolites** by Salvador Novo, has similar features).

The delicacy of the phrases as they move onwards, the warm emotive discretion and faultless craftsmanship of the **Sarabande** have fostered frequent hearings of the work a movement in which the best qualities of one of Carlos Chavez's most mature, concise and ascetic scores are embodied.

CARLOS CHÁVEZ was born in Mexico City 13 June 1899 and died there 2 Aug 1978. He studied initially with his brother and then with Manuel Ponce. His progress as a composer was rapid and by the age of 20 he had written several pieces for pianoforte, many arrangements of Mexican songs and a symphony as well. In 1921 he was commissioned by the Secretary of Education to write a ballet **EL FUEGO NUEVO** scored for orchestra with special percussion. In 1922 he went to Europe and then to N.Y. where he became interested in constructivist music reflecting the "machine age." Many of his works of this period were "abstract" in style. Upon his return to Mexico in 1928 he was appointed Director of the National Conservatory and conductor of the Orquestra Sinfonica de Mexico, a post he held – off and on – til 1952. He first appeared as a conductor in the U.S. in 1936 with the Boston Symphony and then with the Philadelphia, Cleveland, NBC and N.Y. Philharmonic Orchestras, as well. A prolific writer of articles, a critically acclaimed book, as well as scores of musical works including several symphonies, ballets, choral works, songs and numerous works for voice, and small instrumental ensembles his creative output demonstrates the great influence CHÁVEZ has had on modern Mexican music. His principal of tonal economy coupled with enlightened primitivism are in keeping with the developments of modern trends in musical composition in other cultures of the world as well as in Mexico. Although his titles of many works were often programmatic he rarely, if ever, used actual authentic folk-tunes – like deFalla he used similar and/or typical interpretations of musical elements adjusted and incorporated into the work itself that was so unique unto Chávez, the composer.

MONCAYO: TIERRA DE TEMPORAL (Barren land)
Variation I – Tierra de Temporal (1949) which won the Mexico City Symphony Orchestra's competition held on the occasion of the Centenary of the death of Chopin has often been regarded as the masterpiece of **José Pablo Moncayo**. The expressive gentleness of the opening **crescendo** – with its blend of brass, woodwind and lower strings – as well as the strength and considerable energy of the middle section, are clearly marked out from a formal point of view.

This expressive work with a three-part layout – like most of Moncayo's orchestral works – uses, with great freedom, a different sequence of sections from that normally found in his compositions: the quick section is between two slow movements. The latter have a solo subject. The transitions between each of these episodes are remarkable for their precision, their tensions and their concision. Elsewhere, the arrival, rather suddenly, of the second part totally changes the mood and disappears in its turn after two climaxes.

It has been remarked that this score could have been called "A neglected work by Ravel," for in the slow movement, the tune played by the violoncelli – and reinforced by support from the horns – bears an obvious resemblance to the "**Sunrise**" passage from the **2nd Suite from Daphnis and Chloé** (1909-1911) by Ravel.

It is not difficult to put forward the opinion that this quasi quotation is an hommage to the French composer, considering the great admiration that Moncayo always held for him. Moncayo himself commented: "It does not matter very much if the tune sounds like Ravel or not. What matters is the music I composed with it."

Variation II – The blend of nationalist and impressionist trends, by which a synthesis which is both neuter and technically well-defined in the very composition of the music and which is a predominant feature of Moncayo's musical personality, fully appears for the first time in the score of **Tierra de Temporal**.

The bucolically gentle lyrical thread and the rhythmic power of its energy whose extraordinary Mexican flavour often lead the composer to a most attractive exuberance, contrast with each other and merge in this score. This composition actually marked the beginning of a series of orchestral pieces in clear-cut ternary form, including **Cumbres** (Peaks) (1953) and **Bosques** (Woods) (1954).

In **Tierra de Temporal**, the Mexican composer definitively gives up his trials applying certain classical forms to his orchestral output and felicitously makes up his mind to organise his sound material in rhapsodic style.

In this work, the alliance of indissolubly united driving forces is already present – and harmoniously in proportion: **craftsmanship** (the overall writing, and **poetic spirit** (the aesthetic structure). It is an alliance that in a mutual mirror-play of reflection emphasises and fosters Moncayo's compositional activity, the climax of which is to be heard in his symphonic output from this **Tierra de Temporal** onwards.

It must be mentioned that **Tierra de Temporal** provided the music for one of the masterpieces of Mexican dance: **Zapata** – one of the most important of Guillermo Arriaga's creations, the first performance of which took place on the 11th of August 1943 at the National Theatre Studio in Bucharest.

JOSÉ PABLO MONCAYO was born 29 June 1912 in Guadalajara and died 16 June 1958 in Mexico City. He studied with Chavez and from the beginning he adopted a keenly nationalistic style of composition using native elements in a percussive neo-classical manner. Along with Ayala, Contreras and Galindo he founded the GRUPA DE LOS QUATRO designed to promote contemporary Mexican Music. He was the composer of a one act opera among other works but certainly his best known and most popular composition is **HUAPANGO** for Orchestra, composed in 1941.

Notes by Jose Antonio Alcaraz
Translation by Paul Anthony Curlin



FERNANDO LOZANO
Fernando Lozano is the artistic director of the Mexico City Philharmonic Orchestra which was founded in 1978. It has played under his direction in the main halls of Mexico, South America, the Caribbean, Asia and, more recently, in Europe and the United States and Canada where it was warmly received by the critics and the demanding audiences. The performances of both orchestra and conductor were given the most lavish praise.

Lozano made his debut in 1962 directing the Conservatory of Mexico Orchestra. In 1965, he studied in the most prestigious musical centers of Europe under scholarships from the governments of Mexico, France, Italy, and the Netherlands.

Since 1974, Lozano has had a brilliant international career, with debuts in the State Opera of Vienna, the Memphis Opera, and in Puerto Rico, Spain, and Paris. In the symphonic field, he has directed the leading orchestras of Poland, Spain, Austria, Germany, Puerto Rico, the United States, and France.

THE MEXICO CITY PHILHARMONIC ORCHESTRA
The Mexico City Philharmonic Orchestra was founded in 1978 by Mrs. Carmen Romano de Lopez Portillo and sponsored by the National Fund of Social Activities and the Government of the Federal District. One of this orchestra's objectives is to bring good music to the broad masses of the population both at home and on tour abroad.

Under the direction of its regular conductor Fernando Lozano the orchestra plays 130 concerts a year in the main halls of Mexico, South America, The Caribbean, Asia and more recently in Europe, the United States and Canada. Outstanding Mexican and foreign guest conductors and soloists have performed with the Philharmonic in its years of existence including Leonard Bernstein, Narciso Yepes, Pierre Fournier, Claudio Arrau, Eduardo Mata, Jorge Bolet, Janos Starker, Byron Janis, Birgit Nilsson and many other artists of world renown.

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LATIN DANCE PARTY

including the Salsa sound



Featuring:
RHUMBA
BOSSA NOVA
SAMBA
MAMBO
CHA CHA
LATIN HUSTLE
and other dances

STEREO GSLP-3533

GATEWAY RECORDS

Complete Dance Instructions on Back

LATIN DANCE PARTY

STEREO GSLP-3533

GATEWAY RECORDS

SIDE ONE

1. Cherry Pink and Apple Blossom White (Cha-Cha)
2. Mi Guaguanco (Salsa Mambo)
3. El Negrito Del Batey (Merengue)
4. Ay, Mama Inez (Guaracha)
5. Perfidia (Bolero)

SIDE TWO

6. Cuanda Cuanda (Samba)
7. Let's Do the Latin Hustle (Latin Hustle)
8. Mambo Number 5 (Salsa Mambo)
9. Miami Beach Rhumba (Rhumba)
10. Quiet Nights (Bosa Nova)
11. Adios Muchancho (Tango)

LATIN DANCE PARTY offers a potpourri of tantalizing music that appeals to anyone that likes to dance and has a feeling for sensuous movement. Here's syncopated rhythms your hips won't hold still to. You'll be sizzling with Salsa, the new sound that translates "hot sauce," and typifies the music of America's own Latin rock musicians. And while you're moving to that beat, there's plenty of room for nostalgia ... dancing to those American hit parade favorites like "Cherry Pink and Apple Blossom White."

Latin dancing prompted a steady stream of hits ever since it grabbed a foothold in this country at the turn of the century, when the torrid tango stole the limelight from the tame two step and ragtime music. The tango was a gypsy dance from Argentina, not purely Latin. It was just what Americans needed to shift their pace to those Latin syncopated rhythms like the Samba, played sweet and hot alongside American jazz. The rhumba rhumbled in during the thirties, and Latin-bands were in business. Night clubs, ballrooms, and dance schools picked up the Latin beat. Don Pallini, dance entrepreneur, promoted Latin dance amongst the jet set, turning the glittering nightclubs of New York into his stage, while his numerous dance schools taught the secret of authentic Latin hip motion.

While Latin bands were peacefully playing those sambas and rhumbas alongside the American Lindy, Perez Prado recorded a tune called "Mambo Jumbo," and the Mambo became an overnight dance sensation. The mambo was a musical innovation combining a subtle combination of the Lindy and rhumba.

The two cultures, north and south of the tropical equator have continued to blend and inspire innovations in both music and dance ... syncopated rhythm and American rock being at the bottom of it all. The Latin dance craze peaked in the forties, and is now enjoying a successful return, the merengue's getting a lot of play in the New York social whirl. New York continues to set the pace in dance crazes. Its Latin populace named and claimed Salsa as their own. Now take this record, and *have a Latin Dance Party!* With everyone doing the Merengue Cha-Cha and hustle, our Latin version, we will hustle you right into a world of tropical heat, close contact, and exotic rhythms.

GENERAL INSTRUCTIONS

There is one essential difference in Latin dancing. The movement centers in the hips, mostly in response to a syncopated beat, which is simply a shift in the usual emphasis, or a displaced accent. Therefore, the step pattern might be exactly like a waltz or a box step and yet appear quite different. This difference is styling. We've included plenty of pointers to get you on a tropical wave length. Train your ear to listen to the percussion instruments: the conga drum, and the maracas. They are all keeping the beat. The man is definitely the leader in Latin dance, so it's important for him to take a strong position on the dance floor. He times the turns, breaks, pauses, and directs the direction of the dance. The woman in turn should be responsive to his suggestion and practice graceful footwork. The instructions below are given for the man, women simply switch feet and move backwards instead of forwards. One rule of thumb ... men always initiate movement on their left foot, women step first on right foot. The first numbering remains the same, and are printed to read easily in either direction. First learn to do the footwork without the music. Practice until it is automatic and you are moving with ease. Pay attention to the timing notations, "Q" for quick ... "S" for slow indicated alongside the dance instructions, then, practice along with the music, and lastly, with a partner. Dance is great exercise and so much fun that it hardly matters whether you're a beginner or an expert. There is always room for improvement or embellishment. It is important to master the basics before getting fancy and these instructions are intended to provide you with the basics. Always remember, Latin dancing is a partnership. As they say, "it takes two to Tango."

RHUMBA

The Rhumba is one of the easier Latin dances to learn. The step pattern is simply a box step, though you must adhere to the Latin rhythm. The Rhumba has its roots in several cultures: African, Indian and Spanish. It originated with the African slaves in Cuba, and is a ritualistic dance in it's most primitive form. As you move to the beat of the conga drums, claves and maracas, you will feel the hypnotic spell of music that drove the natives wild. But don't sacrifice your style in the natural exuberance of the dance. Keep that hip motion smooth and supple. Take small steps, stay in your square; it's a "spotted" dance. And watch that weight shift, elevating and shifting weight simultaneously.

Timing: Quick, Quick, Slow, Quick, Quick, Slow.
Footwork: Short, Short, Short, Short, Short, Short.
Man's Part: Q 1) Lf Step to Side
Q 2) Rf closes to left
S 3) Lf step forward, slow
Q 4) Rf forward and to side (Parallel to left foot)
Q 5) Lf closes to right
S 6) Rf step back

BOLERO

The Bolero is basically a Rhumba (use the same step pattern), and is characterized by a slower movement. To get the proper attitude, just feel lazy, like you spent a day in the sun, sucking on sugar cane, and move with deliberation.

GUARACHA

Also a Rhumba, the Guaracha is just the opposite. With fast staccato movement of the Rhumba steps, make your steps smaller and feel the "felicidad," which is Latin for "happiness."

SAMBA

A folk dance of Brazil, the step pattern is similar to our waltz and polka. Listen for those percussion instruments special to the Samba. It's a festival sound, straight from Brazil, where the greatest dance spectacle in the world takes place, the Carnival (our Mardi Gras in New Orleans is an offshoot). Samba music in Rio is an amalgamation of African and Latin American rhythms, adorned with melodic lines, like a serenade and can be danced slow or fast. The bouncing upbeat is more popular in North America. Naturally, the Latins like it more laconic. Practice to the slower paced Samba, the knee action is springy up and down, with a swinging motion in the upper part of the body like a pendulum.

NOTE: On the closing step, the pause is affected, not on forward or backwards step as in Foxtrot or Rhumba.

Timing: Slow, Quick, Quick, Slow, Quick, Quick.
Footwork: Long, short, short, long, short, short.
NOTE: One and four are two and five full beats, three and four are half beats, three and six are in place, and six are full beats.
1) Lf forward on beat
2) Rf close to left (as small as possible)
3) Lf hold beat in place
4) Rf step back on beat
5) Lf close to right (as small as possible)
6) Rf hold beat in place

BOSSA NOVA

This is the same as the Samba with shorter steps and is done more with a rocking motion.

CHA-CHA

The Cha-Cha is as familiar to Americans as it is to the Cubans, where it originated as a derivation of the Mambo. It's so easy, you'll be executing the steps in no time, and moving on to the fun variations. Keep your steps precise and in accordance with the staccato rhythm. It's a one, two, three, triple step.

Timing: Slow, Slow, Quick, Quick, Slow.
Footwork: Long, Short, Short, Short, Short.
S 1) Lf forward
S 2) Rf hold in place
Q 3) Lf back
Q 4) Rf close to left
S 5) Lf step back
S 6) Rf step back
S 7) Lf hold
Q 8) Rf forward
Q 9) Lf close to right
S 10) Rf forward
NOTE: TAKE SMALL STEPS

MERENGUE

Here's a folk dance that originated either in Haiti or the Dominican Republic, which shares the same island. Both have an explanation of how the slight limp that characterizes Merengue movement developed. The Haitians say an early ruler had a lame son who liked to dance, and out of courtesy, everyone incorporated his limp into their dance form. The Dominicans tell of a war hero, who returned with a lame left leg and was shown respect when he rose to dance by everyone favoring their right legs on the dance floor. Actually, the step is accomplished by a flexing of the knee at the same time leaning the body slightly to the same side. Except for this slight difference, the Merengue follows the same motion as the Rhumba and Mambo, utilizing the Cuban hip movement. The rhythm is staccato. Make your steps neat and precise taking one step with each beat of music. It's an easy dance to master. Man starts on left, steps left on left foot and brings right foot to touch. Woman starts on right foot.

Timing: Quick, Quick, Quick, Quick (March time)
Footwork: Short, Short, Short, Short
Q 1) Lf to side
Q 2) Close with Rf
Q 1) Lf to side
Q 2) Close with Rf
NOTE: All steps are quick, one step to each beat. Accent the second step by flexing the knee slightly.

MAMBO

If you remember the Lindy, combine it with the Rhumba and you've got a Mambo. The Mambo combines the staccato rhythm of the American Lindy with the hip movement of the Rhumba. Another one of those "jungle dances" born of primitive rituals, it calls for absolute abandonment to the music. Keep your knees flexed at all times and concentrate body motion in the hips. Keep it under control, with no exaggeration, just subtle suggestion and staccato steps ... a prance followed by a glide. Warm-up as though you were stepping over a low obstacle then shift your weight backwards without moving your feet. You can dance holding each other or apart with larger steps. For the adventurous, there are side breaks, forward breaks and a variation called "open chase."

Timing: Quick, Quick, Slow Quick, Quick, Slow.
Footwork: Short, Short, Short.
Man's part: Q 1) Lf step forward
Q 2) Rf hold in place
S 3) Lf step back
Q 4) Rf back
Q 5) Lf hold in place
S 6) Rf step forward

TANGO

One of the sexiest dances of all time, the Tango is danced all over Latin America under various names. No dance more typifies the Latin love theme, the seductive female, the aggressive male. "It takes two to Tango," so hold your hips close and make your footwork meticulous. The secret is keeping weight on the instep, foot flat on floor when advancing forward. Stand erect and carry it off with bravado and daring. As in any game of pursuit, timing is all important. The style demands suave and finesse, measured crossing and flexing steps with poised pauses. "Nuestro tiempo" refers to faster tempo. There are over a thousand variations to choose from, but the basics remain as follows:

Timing: Slow, Slow, Quick, Quick, Slow and hold
Footwork: Long, Long, Short, Short
BASIC STEP CLOSED
Man's Part: S 1) Lf step forward
S 2) Rf step forward
Q 3) Lf forward
Q 4) Rf step forward and to side
S 5) Lf close to right (but do not shift weight, just touch)
REPEAT

CORTE

The dramatic dip that is originally associated with the Tango.

Man's Part: S 1) Lf step back (bend knee and dip)
S 2) Rf hold
Q 3) Lf step forward
Q 4) Rf step forward and to side
S 5) Lf close to right (but weight does not shift, just touch)
NOTE: Man—the corte (dip) turn left foot out slightly to pass partner's right knee.
Woman—Corte stretch left toe backward so left leg is straight and left heel is raised from ground.

STYLING: Every slow step should be held until the last possible moment before moving the opposite leg. Upper torso kept in close contact. Timing pauses and stops makes the drama. Go back and forth between closed and open dance position.

LATIN HUSTLE

Now that you have learned the basic Latin dances you have almost learned the hustle. It is derived from the Lindy, Cha Cha, Merengue, and the Waltz.

Timing: Slow, Slow, Quick, Quick, Slow, Slow and Slow
Footwork: Tap Long, Short, Short, Short, Short and Short
S 1) Touch lightly with Lf
S Then with same foot step with weight on Lf in place
Q 2) Forward on Rf (As in Cha Cha)
Q 3) Forward on Lf
S 4) Forward on Rf then reverse
S 5) Forward on Lf
S 6) Forward on Rf
S 1) Touch lightly with Lf
S Stop with weight of Lf in place
Q 2) Rf back (as in Cha Cha)
Q 3) Lf back
S 4) Rf back
S 5) Lf back
S 6) Rf back

• *Here are some hints for pivoting. When pivoting to the right it is the left foot that goes around. When pivoting on the left foot, the right foot goes around. This applies to the Cha-Cha, Rhumba, Hustle, and the Salsa Mambo.*

DANCE INSTRUCTIONS BY DON PALLINI

Pallini, Murray and Astaire
Please send home my lady fair
Since she started dancing lessons,
My meals come from delicatessen,
And while she learns the samba, rhumba,
I must put the kids to slumber,
Wash the dishes, clean the house
Am I a man or just a spouse?

(SEE NEWSPAPER ARTICLE)

If any single person can be credited with introducing, popularizing and promoting Latin Dancing in the United States that person is Don Pallini, which explains why his name appears on Fred Astaire and Murray in this clipping from a social column in a New York newspaper. Pallini hit his peak of popularity during the era when New York nightclubs like the Latin Quarter flourished and ballroom dancing was big. Photographed with long legged starlets and wealthy debutants, Pallini was forever introducing a new Latin step, opening another dance studio, presiding over a dance contest, or the opening of glittering nightclubs. Celebrity figures were in the Copa girls at the Cabana were kicking up and so was Pallini. A serous performer and President of the American Academy of Dancing Arts, he devoted himself to raising the level of excellence in dance. Famous actor Rudolf Valentino reputedly urged Pallini to give up tap and teach people to Tango. Pallini's name is associated with many favorite film stars whom you can catch on the late show in films like SAMBA at a Fox musical, starring George Raft and Carmen Miranda. As you're tuning in on those nostalgic moments, you might wonder what happened to Don Pallini, who inspired such passion for Latin love themes. He has never missed a beat. He operates a successful dance studio in the heart of New York City, still is showing people what Salsa is all about, while teaching the Latin Hustle.

CREDITS

Produced by Rocco DeBlasio, John Caverletta
Sound Engineers: John Caverletta, Marty Ro
Assistant Engineer: Margaret Mercer
Liner Notes: Anne Sawyer
Recorded at Sound Book (New York, N.Y.)
Eldorado Studios (Hollywood, Ca.)

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THIS ALBUM WILL WORK EQUALLY WELL ON MONAURAL OR STEREO EQUIPMENT



SCHWEIZER KOMPONISTEN / COMPOSITEURS SUISSES / COMPONISTI SVIZZERI / COMPONISTS SVIZZERS / SWISS COMPOSERS

CTS 49
STEREO

Jean Balissat

Sinfonietta pour orchestre à cordes

Orchestre de Chambre de Zurich
Direction: Edmond de Stoutz

Raffaele d'Alessandro

Tema variato pour grand orchestre

Orchestre du Studio de Genève
Direction: Jean-Marie Auberson

Hans Haug

Elégie pour hautbois et petit orchestre

Edward Meylan, hautbois

Orchestre de Chambre de Lausanne
Direction: Hans Haug

Communauté de travail pour la diffusion de la musique suisse
Arbeitsgemeinschaft zur Förderung schweizerischer Musik

Comunità di lavoro per lo sviluppo della musica svizzera
Cumünanza da lavur per la promoziun da la musica svizra

CTS 49

STEREO

Face A

Jean Balissat (1936)

Sinfonietta pour orchestre à cordes

1 Largamente (6'39")
2 Scherzo (2'35")
3 Adagio (9'17")
4 Vivo (2'47")

Orchestre de Chambre de Zurich
Direction: Edmond de Stoutz

Durée: 21'46" Edition manuscrite

Face B

Raffaele d'Alessandro (1911–1959)

Tema variato pour grand orchestre

Orchestre du Studio de Genève
Direction: Jean-Marie Auberson

Durée: 16' Edition manuscrite

Hans Haug (1900–1967)

Elégie pour hautbois et petit orchestre

Edward Meylan, hautbois

Orchestre de Chambre de Lausanne
Direction: Hans Haug

Durée: 6'40" Edition manuscrite

Produced by: Communauté de travail, 11 bis, Avenue du Grammont, Lausanne, Suisse

Diese Schallplatte ist mit jedem modernen Leichttonabnehmer abspielbar. Der Stereo-Effekt ergibt sich jedoch nur bei Verwendung eines Stereo-Abspielgerätes.

Ce disque peut être joué avec n'importe quel pick-up moderne. L'effet stéréophonique n'est reproduit qu'en utilisant une installation stéréophonique complète.

This record can be played with every modern light-weight pick-up. The stereo sound, however, is reproduced only when stereoequipment is used.

DR. VERNARD JOHNSON

and the Monument of Faith Breakthrough Choir







"Jesus Can Work It Out"

SAVOY
SL 14693

SL 14693

DR. VERNARD JOHNSON

and the Monument of Faith Breakthrough Choir



PASTOR AND EVANGELIST
RICHARD DANIEL HENTON

Pastor Richard D. Henton and his church, The Monument of Faith Evangelistic Church, played host to Vernard Johnson at his recent "live" recording session in the "Windy City."





Pastor Richard D. Henton



SIDE A
Jesus Can Work It Out
Blessed Assurance
Trust In God - Soloist: Aaron Martin
Sweet Spirit
Nobody

SIDE B
Lord Don't Move The Mountain
I've Been Blessed
He Looked Beyond My Faults
Sho 'Nuff
Song Of Praise

MUSICIANS

Walter Owens . . . . . *Organist*
Yuleander Seals and Timothy Scott . . . . . *Drums*
John Hinton and Richard Gibbs . . . . . *Bass*
Aaron Martin . . . . . *Piano*
Vernal Hinton . . . . . *Minister of Music*

Album Design By: *Raymond Woolard—Woolard/Jordan Creative Designers, New York*

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SAVOY RECORDS, INC., P.O. BOX 279, ELIZABETH, N.J. 07207

Producer / Milton Biggham
Executive Producer / Fred Mendelsohn

2140-14693-1


TUCUSITO
LP — 5391 ESTEREO
TUCUSITO
Y SUS ASES
ARRAMONT
SHOW
Éxitos
continuos
Vol. 1

Exitos continuos

Cantantes: PEPE COBOS MARCOS CABRERA y FREDDY

TUCUSITO Y SUS ASES





Con orgullo y placer presentamos nuestro primer LP., para Uds. los amantes de la buena música, fruto de mucho trabajo y emociones las cuales son parte de nuestra labor como artistas y representantes de la música popular para el Ecuador y el mundo.

Tucusito y sus Ases "La Orq: Hit", no en forma egoista sino a manera de luz y entendimiento dirige nuestra visión espiritual hacia el sentir de pueblo a través de nuestra música, cada tema lleva un mensaje de Amor y paz, y define análogamente segmentos de nuestra vida cotidiana en y fuera de nuestro ambiente artístico.

Esperamos que nuestro mensaje musical ayude a realizar decisiones y mejor entendimiento realístico de como es la vida, al menos como nosotros la vivimos a través de nuestras experiencias.

Sin más preambulos presentamos a su considera - ción nuestra más reciente grabación, esperamos que sea de su agrado.

Los Integrantes de Tucusito y sus Ases.

"La Orq. Hit."

INTEGRANTES:

JULIO IZURIETA:	Saxo Alto y Arreglos
LUIS IZURIETA:	Saxo Baritono y Arreglos
PILUCO LAINEZ:	Piano, Coro y Arreglos
JIMMY BRIGGS:	Trombón
ANTONIO CUENCA:	Trompeta
NESTOR GORTAIRE:	Congas y Coro
FREDDY BARBERAN:	Guiro, Campana y Bongo
ORLANDO PINCAY:	Batería y Timbales
MARCOS CABRERA:	Bajo y Coro
PEPE COBOS:	Cantante.

Vol. 1

TUCUSITO LP — 5391 ESTEREO

A

MOSAICO TUCUSITO No. 1

A MI LINDO ECUADOR	(R. Barba)
LA CUNA	(Senén Palacios)
ME VOY AL AMANECER	(Juan Zambrano)
LA LIBERTAD	(D.R.)
AHI NA'MA	(D.R.)
TUCUSITO	(D.R')
CUMBIA NEGRA	(Carlos Román)
LA LADRONA	(Diego Verdager)
SOBOREANDO	(Freddy Barberan-Julio Izurieta)
METI MI PI	(D. en D.)
LA RUEDA	(D.R.)
MUJER FUGITIVA	(J. Arce)
PEDACITO A PEDACITO	(Ricardo Realpe)
PALOMA BLANCA	(Jorge Salinas)

B

MOSAICO TUCUSITO No. 2

DULCE	(Edilberto Cuestas)
PEDACITO DE MI VIDA	(Marino Valencia)
ME IMPORTA UN CARAJO	(Gabriel Romero)
AHORA ME DA PENA	(F. Replicado)
COLOMBIANA	(J. Bedoya-Jorge Betancourt)
LAGRIMAS DE ESCARCHA	(Manuel H.)
ISLAS ENCANTADAS	(Néstor Gortaire-Luis Izurieta)
LA CUMBIA	(Pastor López)
DE JARANA	(Néstor Gortaire)
BUCHE Y PLUMA	(D. R.)
HUESO NA' MA	(D. R.)
BAMBARAQUITI	(D. R.)
LA CUCHARITA	(Jorge Velosa Ruiz)
ASI SE GOZA	(Ricardo Mendoza)

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ETHNIC FOLKWAYS RECORDS FE 4205

GREEK-JEWISH MUSICAL TRADITIONS

Recording and Notes by Amnon Shiloah, The Hebrew University, Jerusalem



PAROCHET, SYNAGOGE IN MACHANEH, JEHUDA, PHOTO BY RICARDA SCHWERIN

COVER DESIGN BY RONALD CLYNE

ETHNIC FOLKWAYS RECORDS FE 4205

SIDE 1

1. "Psalm 93" sung on friday's evening service (Joanina) 2:00
2. "The day of Sabbat" A Sabbatical hymn (Corfu) 1:45
3. "There is nothing like the Sabbat" A Sabbatical hymn (Larissa) 2:50
4. "Buona Semnan" (sung in Judeo-Spanish on Saturday evening) (Salonica) 1:50
5. "I got up early" - A penitential Prayer (Joanina) 2:30
6. "Little Sister" - Hymn for the New Year (Chalkis) 1:05
7. "Time is the gates of Salvation is open" - id (Larissa) 3:08
8. "With a feeling of humility" - Expiations day (Salonica) 2:00
9. "Keter" - Sanctification for Expiations day (Corfu) 3:10
10. "No Mighty but God" - a purim hymn (Chalkis) 1:05
11. "Purim Purim - a purim hymn (Chalkis) 1:15
12. Un Cabrecito - A Pessah Song - Larissa 0:50
13. Moses and Pharoah - A Pessah Song (Salonia) 1:30

SIDE 2

1. I thank you for having listened to me - hymn for Pessah (Volos) 2:32
2. Bless be this day - Pentecote (Joanina) 1:05
3. Alavar Alavaremos - Circumcision (Larissa) 3:30
4. Hymn for the Circumcision Ceremony (Corfu) 1:30
5. Excerpts from a circumcision ceremony (Athens) 2:30
6. Torala y Pulia - a wedding song - Joanina 2:20
7. Si tu me querias - a wedding song (Larissa) 1:40
8. La Novia (a wedding song (Salonica) 1:45
9. El Rey de Franfia - A Romanza (Salonica) 2:10
10. La vaba la niña blanca "A Romanza (Salonica) 2:10
11. Mañana y Mañana - A Cradle Son (Larissa) 5:00

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GREEK-JEWISH MUSICAL TRADITIONS

Recording and Notes by Amnon Shiloah, The Hebrew University, Jerusalem

DESCRIPTIVE NOTES ARE INSIDE POCKET

ETHNIC FOLKWAYS RECORDS FE 4205

FOLKWAYS RECORDS Album No. FE 4205
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GREEK-JEWISH MUSICAL TRADITIONS

Recordings and notes by Ammon Shiloah, the Hebrew University, Jerusalem.

Master tape prepared in the electronic studio of the Hebrew University, by J. Siles.

The history of the Jews in Greece goes back to the biblical period, but the earliest evidence about Jews on the Greek mainland dates only to the third century B.C. Throughout this long history many different regimes have ruled over Greece and have left their trace on Jewish life and culture. As a result of the several waves of Jewish emigration to Greece from different European countries, at least three major traditions may be distinguished in the Greek-Jewish heritage.

The first and oldest tradition is that of the Greek-speaking Jews known as the Romaniots (Gregos). Writing about this group, Benjamin of Tudela, the 12th century traveler, says that in his time there were Jews in Corfu, Ioanina, Arta, Patras, Chalkis, Salonika, Thebes and Aphilon. With the arrival of the Spanish refugees in the XVth century the hegemony and the homogeneity of the Romaniots were perturbed. However, in spite of the overwhelming influence of the Sepharadi newcomers, the Romaniot tradition of the Byzantine period has survived, notably in Ioanina, Arta, Patras, Chalkis and Crete.

With the expulsion of the Jews from the Iberian peninsula in 1492, one wave of exiles spread over the Ottoman empire and soon established several flourishing centers in Northern Greece, mainly that in Salonika which at its height, during the sixteenth and seventeenth centuries, was known for its cultural pre-eminence as well as for its rich economic resources. In Salonika, Trikala, Larissa and Volos, the Sephardi Jews introduced their own customs and their language, the Judeo-Spanish; the different groups also established synagogues of their own patterned after those left behind in the Iberian peninsula. During the sixteenth and seventeenth centuries, the population of this group increased with the influx of Spanish Marranos.

The third tradition is that of the Italian-speaking Jews whose ancestors were expelled from Apulia in southern Italy. This tradition is evident in the isle of Corfu and its neighbouring centers.

The events of World War II dealt a decisive blow to the long and rich history of Greek Jewry; out of over 100,000 souls only 10,000 survived the Holocaust. Many flourishing communities disappeared forever.

II

In the summer of 1970, when I undertook a field trip to Greece, I found only tiny scattered communities, some not exceeding 200 individuals, struggling to maintain their dying traditions. In almost each of the eight communities visited I found only one surviving reliable informant who had a good knowledge of the tradition. The members of these communities were aware of the situation but of course could not reverse it. An internal migration toward the relatively larger centers, Athens and Salonika, has unavoidably occurred.

In the course of my six-week field trip I collected musical documents in the following centers: Athens, Chalkis, Corfu, Ioanina, Larissa, Salonika, Trikala and Volos. I tried to systematically record the local musical traditions, encompassing the synagogal, paraliturgical and secular music. The result of more than twenty hours of recording including prayers, biblical chants, hymns and domestic songs covering all the events in a man's life. These documents are in Hebrew, Greek, Judeo-Greek and Judeo-Spanish. A few are bilingual. I believe that they offer a panorama of the multiple musical traditions of the Greek Jewry, although perhaps not of its highest achievements.

In this selection I have attempted to reflect the cycles of the liturgical year and of human existence, as well as the complex of the different musical traditions. I begin with four Sabbath songs belonging to four different traditions, including one in Judeo-Spanish (A,4). These are followed by eleven hymns and songs representing different feasts and diverse communities, including three bilingual examples, one in Hebrew and Judeo-Spanish (A, 7, 8), as well as two Passover folk songs in Judeo-Spanish (A,12,13). The songs on B,3-8 represent samples from the repertoire of circumcision and wedding songs and the last three items on side B attempt to illustrate the beautiful Judeo-Spanish Romancero. My field trip was sponsored by the Jewish Music Research Center and generously supported by the Central board of the Greek Jewish communities to whom I wish to express my heartiest thanks.

One striking fact emerges from this selection, namely the total absence of any instrumental music or any instrumental accompaniment. This is not due to any particular cultural impoverishment of Greek Jewry; it seems that even in the past non-Jewish instrumentalists were usually hired to enhance family rejoicings. The nature of the vocal examples included in this selection reflects the differences among the three groups described above. Three musical styles can be distinguished: the earlier Byzantine (Romaniot), the Sephardi (Judeo-Spanish) and the Italian or Pugghiesi (from Salento in Apulia-Puglia). In all three styles there are further basic differences between synagogal music and secular songs and to a lesser degree between men's and women's singing and repertory. The men's style, especially in the synagogal traditions of the Sephardis and the Romaniots, is characterized by a nasalizing intonation, a parlando-rubato and a nostalgic-plaintive rendition; it is strongly melismatic and mostly soloist. Generally speaking it denotes the influence of both Turkish and the New Byzantine church music. Some secular and women's songs are performed in a similar way but usually the domestic repertoire is less charged and more limpid. It is noteworthy that the women were also assigned the singing of paraliturgic hymns and some of them achieved mastery in the performance of solo synagogal pieces, imitating the art of the *hazzan* (the precentor). Such is the case for instance of Anna Raphael from Ioanina who sings a wedding song in Greek in this selection (see B,6).

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FOLKWAYS RELEASES

of Interest

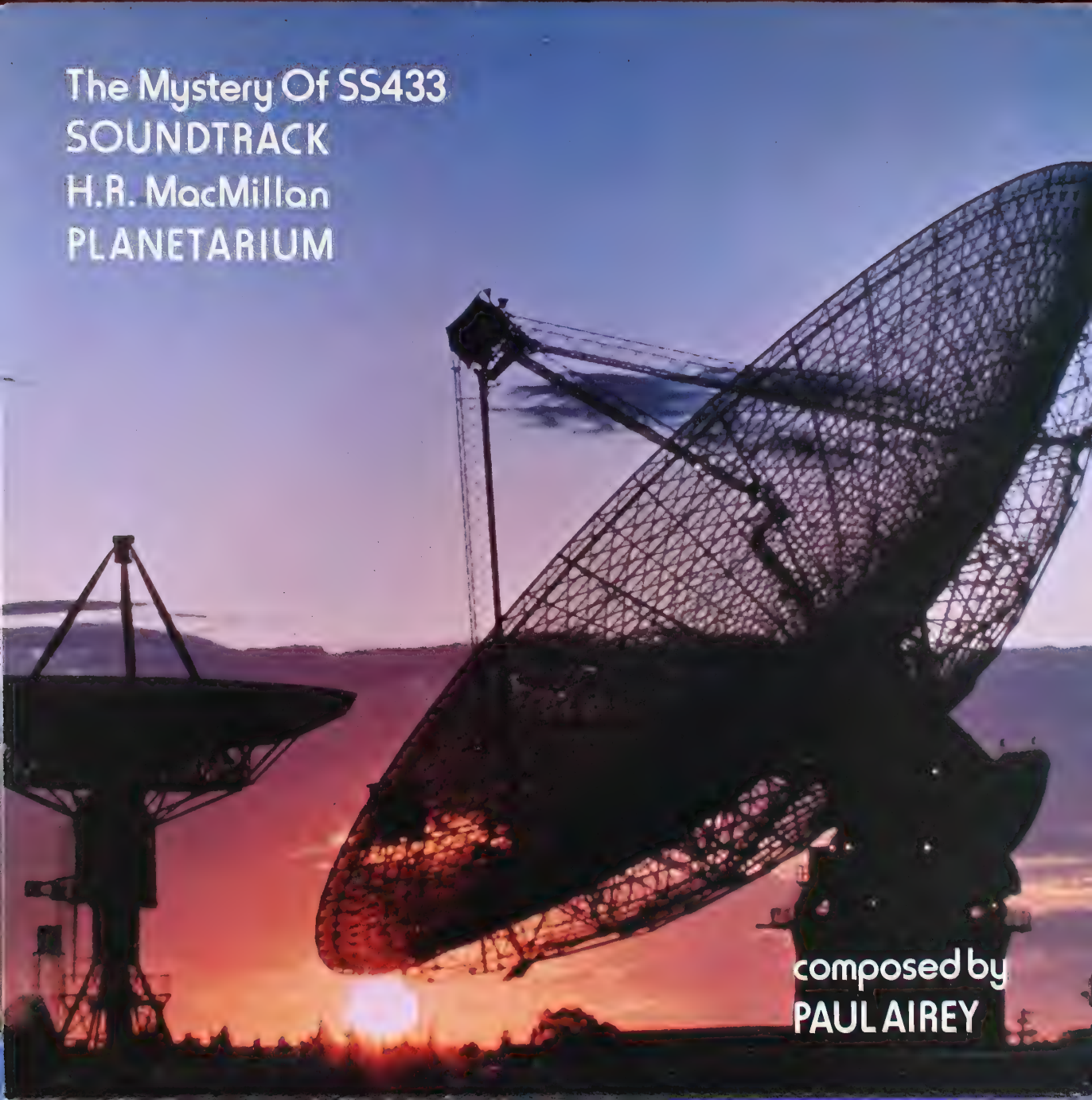
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LITHO IN U.S.A.

The Mystery Of SS433
SOUNDTRACK
H.R. MacMillan
PLANETARIUM



composed by
PAUL AIREY

SIDE ONE

1. Cumulonimbus .....1:30 (Kit Peak Sunset Scene)
2. The Invisible Rainbow .....1:35 (Radiation Spectrum Scene)
3. Ours in Time .....1:05 (Summer Sky Scene)
4. Alla Vivaldi .....3:45 (Rainbow Scene)
5. Up and Down Under .....2:00 (Australian Scene)
6. Aquila .....1:35 (Title Scene)
7. Totyarquil .....:30 (Ancient Civilizations)
8. Digeree Way .....4:07 (Anglo-Australian Observatory)
9. Shadowcasters .....1:33 (Back Alley Murder Scene)

SIDE TWO

1. A Star Most Bizarre .....3:50 (Theme of Mystery of SS433)
2. Binary Brilliance .....1:20 (Binary Star Scene)
3. Tortured Atoms .....2:00 (Most Complex Model Scene)
4. The Edge of the Universe .....4:50 (Prelude)
5. A Star Most Bizarre .....2:10 (Variation One)
6. The Realm of the Quasars .....2:15 (Deep Space Scene)
7. Aquila, Reprise 1:47

MUSICIANS

Dorothy Eaton	Violin Solo on A Star Most Bizarre
Sandy Chan	Violin
Amita Modi	Violin
John Friesen	Cello
Henry Christian	Piccolo Trumpet
Tom Colclough	Tenor Sax
Kimball Sykes	Clarinet
Larry Olson	Drums, Percussion
Donn Tarris	Guitar, Bass
Jim Dean	Congas
Dougg MacCaulder	Percussion
John Jacyna	Jupiter 8, Vocorder
Paul Airey	Roland Jupiter 8, Jupiter 4, Roland SH 1 Synthesizer, RS 101 Strings, RS 202 Strings, Digital Sequencers, Piano, Harpsichord, Vocorder, Flute, Percussion.

The Mystery Of SS433 sound track is designed to take the listener from the ancient civilizations of Australia and China through to the furthest reaches of the visible universe, the realm of the Quasars. SS433 is a production of the H.R. MacMillan Planetarium made possible by a grant from the National Museum Assistance Council.



THE MYSTERY OF SS433 SOUNDTRACK

Composed and Arranged by:
Paul Airey
Produced by:
Paul Airey
Executive Producer:
Erik Koelemeyer
Assistant Producers:
Dougg MacCaulder
Donn Tarris
Engineered by:
Donn Tarris
At Steppingstone Production House/Buttertree Recording Richmond, B.C.
Mixed by:
Dale Penner
Mastered at:
Imperial Record Corp. Vancouver, Canada

Artwork Direction: *Tim Smyth*
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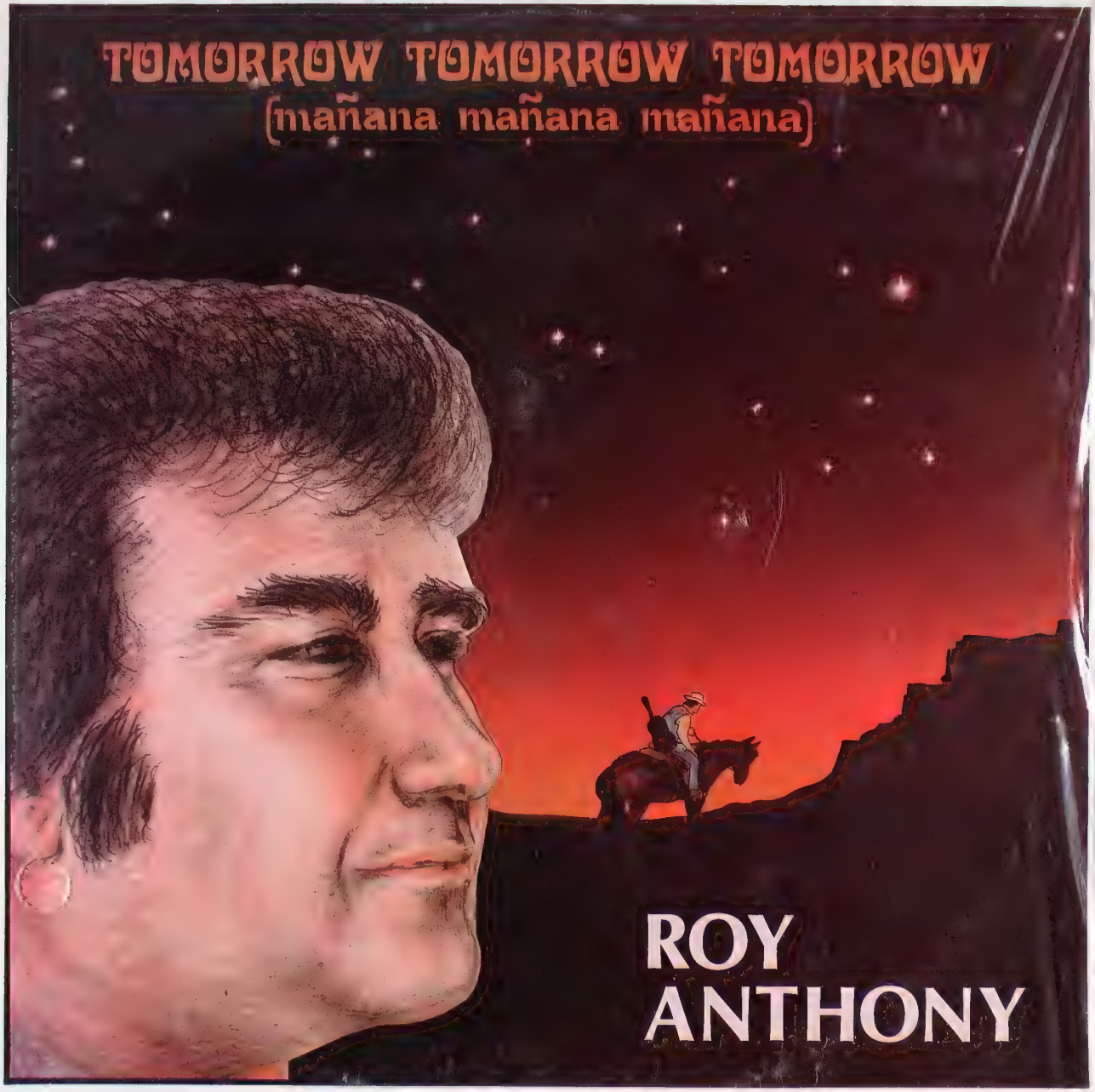
SPECIAL THANKS TO:

Stephen Chatman, Edward Parker, Roy Hudson and Dal Richards for their inspiration and patience.

This album is dedicated to *Mr and Mrs J. C. Airey.*

Most of the special audio effects used in SS433 were pre-programmed on electronic keyboard synthesizers in the studio.

© 1982 Planetarium Records


TOMORROW TOMORROW TOMORROW
(mañana mañana mañana)
ROY
ANTHONY



ROY ANTHONY

Roy Anthony's unique ability to blend his contemporary and Latin music to our own island music and moods has been the focal point of his popularity throughout the islands since his arrival in Hawaii ten years ago. It's an original sound easily distinguished and commonly called "The Roy Anthony Sound". Roy is no newcomer to Hawaii nor the mainland with a string of distinguished appearances in such well known clubs as the Aladin Hotel in Las Vegas, Howard Manor in Palm Springs and the Hilton Hawaiian Village in Honolulu, just to name a few. His voice, his music and his popularity have taken him through over 25 states for the past twenty years. Although he's the proud holder of one big album years back, this particular L.P. holds a special place for Roy. Hawaii is home and it is his appreciation for Hawaii's own blend of sounds which has allowed him the inspiration and desire to undertake the recording of this album. If you have heard Roy Anthony you will know what to expect....if you haven't...sit back... and expect the best!

SIDE I

TOMORROW, TOMORROW, TOMORROW- BMI
Words - Mew Lan Chow
Music - Roy Anthony
Spanish Words - Manuel Castaneda

BAILA FILIPINO - BMI
Words - Roy Anthony
Music - Manuel Castaneda

COCA COLA COWBOY
Pinkard-Dain-Dorfatchley

LILIA MAGALI - BMI
Instrumental
Music - Leocadio Castaneda

SHE BELIEVES IN ME
Paul Gibb - Angel Wing Music

SIDE II

TINA FINA - BMI
Words and Music - Roy Anthony

ONE SIDED LOVE AFFAIR - BMI
Words and Music - Jevon Thompson

BAILA KACHI-KACHI - BMI
Words and Music - Roy Anthony

HONOLULU CITY LIGHTS
Keola Beamer - Niniko Music Pub.

Musical Arrangements: Roy Anthony and Manuel Castaneda



MANUEL CASTANEDA

When you hear the Roy Anthony sound, you cannot escape the unforgetable presence of Manuel Castaneda on trumpet! Born in Agua Caliente Sinaloa, Mexico, Manuel comes from a background of music since early childhood when his father, a well known trumpeter in his time, taught Manuel the art of trumpeting. Without any formal education in music, Manuel paid his dues working with big bands in Guadalahara and Mexico City and later with Roy since the early sixties. He soon established himself with the honor of being rated among the top three trumpeters in America and Mexico. Manuel's exotic, powerful, and yet sensitive trumpeting has been a distinguishing force behind the Roy Anthony Sound for many years. Again...sit back and... expect the best!

Roy Anthony - Lead Vocals, Piano and Piano Bass
Manuel Castaneda - Trumpet, Synthesizer, Piano, Vocals
Jim Hutchkins - Trombone, Trumpet
Jevon Thompson - Drums
Kaimana Nacua - Drums

SUNRISE RECORDS

Recording: Kona Gold Recording
Mixing: Jungle Recording
Mixing: Engineer: Chris Hinshaw
Cover Illustration: The Art Attack, Kaneohe, Hawaii
Executive Producers: Doris Chow and Mew Lan
Produced By: Roy Anthony
Special Thanks - David "Kawika" Crowley
(Kawika Productions and Records) for invaluable assistance.

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y la Orquesta Billo's Caracas Boys

GRANDES EXITOS DE CHEO GARCIA

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STEREO
TH 1190



LADO A

MI CALI BELLA
(Carlos Vidal - Victor Mendoza)

LA CASA DE FERNANDO
(Pache Galán - C. Vidal)

CUMBIA CALETERA
(J.C. Díaz)

PALMIRA SEÑORIAL
(José Barros)

OCHO DIAS
(Lisandro Meza)

MANUELITO BARRIOS
(Toño Fernández)

LADO B

LA BUTIFARRA DE PACHO
(Pache Galán-C. Vidal)

TRES PERLAS
(Carlos Vidal-Victor Mendoza)

BOQUITA SALA
(Pache Galán - C. Vidal)

COROZAL Y SINCELEJO
(Pedro Salcedo)

PAISAJE
(Pepe Fuentes)

FIESTA EN CORRALEJA
(Billos - D. Salcedo)

Dirección de Repertorio: Javier Sarria M.

y la Orquesta Billo's Caracas Boys

Manufacturado y Distribuido por: FM

℗ 1982 Productor Fonográfico FM DISCOS & CINTAS LTDA. Apartado Aéreo 13408 Bogotá Colombia (Afiliado a Asincol) EL DISCO ES CULTURA

AMERICA'S SPIRIT



Printed in U.S.A.

Mansion Records 2178 (Lyric Booklet enclosed.)

SIDE ONE
GIVE US THE CHILD
TIMELESS WAR
YOU CAN'T GO HOME AGAIN
STATEMENT OF AN AGED INDIAN
GERONIMO'S CADILLAC
BACKSLIDER'S WINE
CALICO SILVER
QUEEN OF THE SILVER DOLLAR

SIDE TWO
I HAVE A DREAM
FROM SILVER LAKE
THE NEGRO SPEAKS OF RIVERS
AMEN — OH HAPPY DAY
DEPORTEE
AMERICA'S SPIRIT
SONG FOR WOODY — A NEW DAY



America's Spirit. Picture it as Winston Churchill did, a bold, lusty young who treads on all your sensibilities, but whose goodhearted freshness is the envy of older nations. Picture the great melting pot, with each of us bubbling independently, the immigrant who promises to enrich our culture, the plight of the Indian, an American Dream yet unfulfilled, the slave, a symbol of our struggle for equality, with the Black emerging as a bold new American, all part of Thomas Jefferson's new nation.

Joseph W. Gauld
Founder, Hyde School

This album is respectfully dedicated to Dr. Vincent Mikoloski, who died April 18, 1977.
Mike was a real man. He had the courage to learn from his children. All of us will miss his commitment and inspiration.

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SIDE ONE: "Give Us the Child" Legg-Larsson, Hyde School; "Timeless War"; "You Can't Go Home Again" Legg, Larsson, Warren, Sipsey, Wehringer, Hyde School; "Statement of an Aged Indian" Macmillan, Collier Books; "Geronimo's Cadillac" Murphy, Quarto, Mystery Music, Inc. BMI; "Backslider's Wine" Murphy, Mystery Music, Inc. BMI; "Calico Silver" Murphey-Cansler, Mar-Ken Music Co. BMI; "Queen of the Silver Dollar" Silverstein, Evil Eye Music Inc. BMI
SIDE TWO: "I Have A Dream", Dr. Martin Luther King; "From Silver Lake" Browne, Open Window, BMI; "The Negro Speaks of Rivers" Hughes; "Amen" (trad.); "Oh Happy Day" Hawkins, Hawkins Music Co.; "Deportee" Guthrie, Hoffman, Ludlow Music, BMI; "America's Spirit" Legg, Guthrie, Dylan, Bates, Ward, Hyde School; "Song to Woody" Dylan, Dutchess Music Corp.; "A New Day" Legg, Larsson, Hyde School

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Jean Thielemans (arr. G. Cotton)

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When Sunny Gets Blue
J. Segal / M. Fisher (arr. G. Cotton; B. Wineburgh, bass; K. Peterman, piano; G. Cotton trumpet)

All the Things You Are
J. Kern
O. Hammerstein II (arr. B. Wineburgh)

Shadrack — Jim Hyman — Solo
R. MacGimsey (K. Peterman, piano; B. Wineburgh, drums)

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Altos:	Florence Ann Roberts Carolyn Roetting Amy Wunder
Tenors:	Zane Brandenburg Dick Ehly Barry Wilson
Basses:	Ted Gilbert Bob Harris Kirk Peterman
Piano:	Bill Wineburgh
Bass:	Gene Cotton
Drums:	Jim Hyman

Side II

I Wish I Knew
B Taylor
D. Dallas (arr. G. Cotton)

Spring Can Really Hang You Up the Most
Anne Giauque — Solo
T. Wolf
F. Landesman (arr. K. Peterman)

The New ABC
Dave Lambert (arr. G. Cotton)

He Loves Me — Gilda Salto — Solo
Jay Adams

Lullaby of Birdland
G. Shearing (arr. G. Cotton)

Somewhere
Leonard Bernstein (arr. K. Peterman)


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5 - COLOMBIA TIERRA QUERIDA - Porro
6 - HURACAN - Pasillo

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1 - DIANA MARIA - Gaita
2 - CARMEN DE BOLIVAR - Porro
3 - DOBLE CERO - Danzón
4 - SAN FERNANDO - Porro
5 - MI CUMBIA - Cumbia
6 - ESPIRITU COLOMBIANO - Pasillo

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Lucho Bermúdez fue quien llevó desde la Costa Atlántica al interior colombiano, y más exactamente a las radios y a los salones capitalinos, la rítmica música que había de apasionar al mundo entero. Desde el Hotel Granada,inolvidable; desde el alegre cabaret Monte Blanco, fueron lanzados al triunfo internacional, los primeros porros y mapalés, cumbias y merengues que anunciaban una nueva época de la canción criolla.

Lucho Bermúdez fue también quien llevó esos aires a la Argentina, a México y a Cuba. Es pués un auténtico emperador de la música colombiana de tipo costeño.

La música de Lucho Bermúdez viene ahora vestida de nuevo en las versiones del organista antioqueño -de Titiribí- que halló nuevas dimensiones al criollismo musical. Jaime Llano González encuentra nuevos acentos, matices melódicos de novísima extracción en las páginas más famosas del compositor de Carmen de Bolívar. Y en su órgano las pone en órbita otra vez haciéndonos recordar tiempos viejos. Aquellos cuando Bogotá comenzaba su metamorfosis hacia la gran ciudad que es hoy, y los un poco más recientes en que Medellín saludaba gozosa al músico triunfador y vivía noches históricas en el Hotel Nutibara, en donde fueron estrenados, precisamente, los pasillos que sirven para cancelar las dos caras

Bermúdez enriqueció la antología musical de Colombia. Indudablemente. Su música creó caminos. Plantó hitos. Hizo historia. Pero la renovación constante de esa música, la presencia de distintos y más interesantes arreglos cada día, es lo que asegura su vigencia en el repertorio del momento. De ahí el interés de su presencia en este disco, que aparece precisamente cuando Bermúdez acaba de regresar de otro exitoso viaje por los países del Sur de América.

Los admiradores de Jaime Llano González encontrarán también interés sumo en estas grabaciones, porque ellas, una vez más, nos dan la medida de su versatilidad y de su singular sensibilidad artística.

Música de la que siempre es bién recibida, en un estilo que graba en oro las más queridas melodías.

Hernán Restrepo D.

Carátula: Dibujo de Jorge Tobón



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Chante Le Christianisme



GERARD DuPERVIL
Chante Le Christianisme

FACE I
1. **REVE D'UN CHRETIEN**
2. **AK JESU**
3. **DEUX MILLE ANS**
4. **KOM RELE JESU.**

FACE II
1. **QUAND JESUS REVIENDRA**
2. **POT POURRI:**
3. **JE M'EN VAIS**
4. **PREMIER JANVIER**

Vocal Et Paroles: Gerard Dupervil

Freres Et Soeurs,

Ce disque que je vous presente est l'expression de ma nouvelle orientation; Dieu dans sa misericorde m'ayant fait grace, par sa lumiere j'ai pu reconnaitre mes erreurs du passe. Je comprends aussi que chaque etre humain devrait s'engager a Le glorifier pour les bienfaits recus de son amour. Si jamais vous n'avez essaye de faire quelque chose de bon dans votre vie, je vous invite a faire comme moi; car rendre gloire a Dieu, c'est s'assurer son salut. Lisez: 2 COR. I2:7-9 pour votre edification.

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HENRI LEGROS	Batterie
CLAUDE PIERRE-LOUIS	Mandoline
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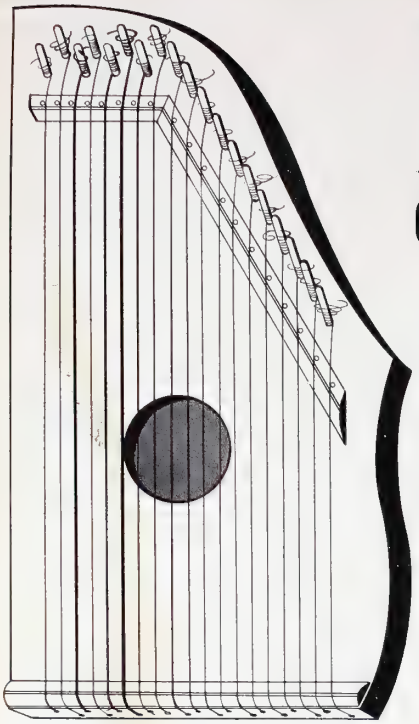
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FIDELIDAD

Colombia en la Cítara

de

RAFAEL RAMIREZ



Colombia en la Cítara

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1 - **GUABINA CHIQUINQUIREÑA - Guabina**
Alberto Urdaneta

2 - **CACHIPAY - Pasillo**
Emilio Murillo

3 - **TIPLECITO DE MI VIDA - Torbellino**
Alejandro Wills

4 - **EL CACHACO - Pasillo**
Rafael Ramírez

5 - **QUE VIVA LA FERIA - Rumba Criolla**
Rafael Ramírez

6 - **MIS TRISTEZAS - Pasillo**
Rafael Ramírez

LADO 2

1 - **AGACHATE EL SOMBRERITO - Bambuco**
Jorge Añez

2 - **EL GUATECANO - Torbellino**
Emilio Murillo

3 - **MIS DOS AMIGOS - Pasillo**
Rafael Ramírez

4 - **COMPADRE PACHO - Rumba Criolla**
D. R. de A.

5 - **LOS FILIPICHINES - Pasillo**
D. R. de A.

6 - **BUNDE TOLIMENSE - Bunde**
Alberto Castilla

Esta tarea, este examen exhaustivo que hace Rafael Ramírez de su propia maestría al vestirnos la música colombiana con las cuerdas metálicas de la cítara, es tan sorprendente y apasionante como pueden serlo el detectar el inesperado milagro, el concretar el audaz descubrimiento. Y nos demuestra, de paso y tan decisivamente, cómo el espíritu del aire musical de nuestra tierra es único y firme, pertinaz en su propia sustancia, inmodificable en su eterna emoción, pues no importa bambucos, guabinas, pasillos, bundes o torbellinos nos lleguen con el vistoso ropaje del órgano "Hammond", en su pleno olor y sabor de tiple, en la gravidez sentimental de la guitarra o, - como en este brillante "caso"-, escabulléndose y jugueteando por entre las cuerdas multiplicadas y tensas de la cítara, la guabina "sabrá" a "Chiquinquireña", el pasillo a "Mis Tristezas" y a "Cachipay", el torbellino a "Guatecano" y el bunde, a "Bunde Tolimense".

Esta es música colombiana, sustantivada en algunos de sus títulos proceros y puesta por un colombiano insigne, el santandereano Rafael Ramírez, en cítara. Hasta donde alcanzan las investigaciones de SONOLUX, Rafael Ramírez es no sólo el primer intérprete nativo del complejo instrumento sino también, - colombianísimo al fin! -, el primero en volcar su dominio de la cítara, a la música telúrica, hasta lograr toda esta deslumbrante joyería de nuestro cancionero, esta ejecución de filigranas en plata, aire y música de la tierra, que hacen que hallemos nuevas dimensiones a las inspiraciones, - epifanías que, a su vez, inspiraron toda nuestra honda pasión colombianista -, de Emilio Murillo y Alejandro Wills; de los dos Albertos inmensos: Urdaneta y Castilla, y del inconmensurable Jorge Añez...

Cuanto a la historia de la cítara, ella se pierde en la misma y más anciana crónica. Si ahora ésta de Rafael Ramírez canta en colombiano, hace más de muchos siglos su nombre nació escribiéndose en latín y griego, y era ya claramente delineada en las pinturas tebanas, mientras todo indica que fueron citaristas egipcios los que primero escribieron su música en el aire, gracias a la púa o "plectro". Plutarco habla de modificaciones en su estructura, y élla también aparece suspendida en la estatua de Apolo Musageto. José María Sbarbi indica que de la cítara se sirvieron los primeros cristianos en las primigenias ceremonias del culto, y reaparece confundiéndose en el siglo octavo con el antiguo psalterio. Luego devienen hablando de ella y describiendo sus múltiples transformaciones, códices franceses y españoles.

Garcilaso y Góngora cantaron su suave canción y con alados adjetivos nos dicen de la cítara. Como ella ahora aquí y en este nuevo y soberbio álbum SONOLUX, nos canta la canción colombiana, leve y firmemente aprehendida por Rafael Ramírez en su afilada púa, que con tanta sabiduría así burila el perfil de nuestros aires.

Nota: Gabriel Cuartas Franco

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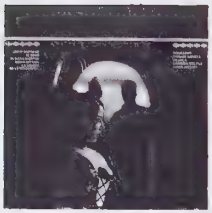


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BRAHMS Trio No. 1 in B Major, Op. 8



The CREMONA ARTS TRIO

BERNARD ROSE, piano SETSUKO NAGATA, violin JAMES KREGER, cello

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The CREMONA ARTS TRIO

BERNARD ROSE, piano
SETSUKO NAGATA, violin
JAMES KREGER, cello

BRAHMS
Trio No. 1 in B Major
for Violin, Cello and Piano, Op. 8

I. Allegro con brio
II. Scherzo: Allegro molto
III. Adagio
IV. Allegro

"You would never guess what I've been toying with through these beautiful summer days," wrote Johannes Brahms to his dear friend Clara Schumann on September 3, 1889. "I have recomposed my B Major Trio and can now call it Op. 108 instead of Op. 8. It will no longer be so dreary as before – but is it any better?" In characteristically cryptic (and, alas, untranslatable) fashion, Brahms here deliberately chose a "loaded" word to disparage the Trio's old version, composed fully thirty-five years earlier and issued shortly afterwards as the very first of his published chamber works. The German word Brahms employed for "dreary" – *wüst* – is more often used in certain circles to mean "lecherous" or "promiscuous," and there can be little doubt that this sexual connotation was also in the composer's mind; for in a letter to his publisher discussing a price for the revised score, Brahms mischievously posed the question, "What does one charge for castrating a trio?"

In a sense, the operation that Brahms had performed on his youthful work was even more serious and more delicate than his ribald remark suggests. More than half of the original music was discarded and replaced by completely new material – a fully accurate surgical metaphor in Brahms' vein might involve such improbable concepts as multiple organ-transplantation and the grafting of new limbs. The risks of this procedure, aesthetically speaking, were enormous. Even in Brahms' extraordinarily skillful hands, there was the danger that themes composed thirty-five years apart would subtly fail to cohere. If that, indeed, turned out to be the case, then the revised score would emerge as lifeless: no amount of exquisite craftsmanship could endow it with the organic vitality and the integrity of vision that the original – for all its faults – had unquestionably possessed. Savored in the context of these deep aesthetic issues, Brahms' coarsely jocular metaphor of sterility takes on something of the flavor of a philosopher's chestnut.

Always cautious about new works, Brahms exceeded even his usual hesitancy when it came time to introduce the revised version of the B Major Trio to the public. The composer related to Clara Schumann that he almost cancelled the first performance, scheduled for February 22, 1890 in Vienna: "In spite of the revision, I had given the piece up for dead and didn't want to play it." But the premiere took place after all, and Brahms, his doubts now substantially allayed, found it "a very satisfying occasion."

Despite Brahms' jest about "Opus 108" (which Clara for a while took seriously), the Trio's new version was assigned the same opus number as the original – clear evidence that in the composer's eyes, the old edition was now superseded. However, Brahms allowed the 1854 score to remain on sale, evidently expecting it to die a natural death, as, indeed, it did within a few years. The 1889 version, by contrast, soon became one of Brahms' most beloved chamber works. The great risks had, after all, yielded great rewards; for Brahms had succeeded in using the compressed narrative urgency and freewheeling rhythmic assymetry of his mature style to endow the naive, long-breathed, four-square Schubertian lyricism of his youth with new beauty and profundity.

I. Allegro con brio
Brahms preserved his original opening theme – a rapt, noble utterance of exceptional lyric breadth – but recomposed the rest of the first movement virtually from scratch. The young Brahms, not yet disenchanted with Lisztian ideas of thematic transformation, had tried the experiment of deriving two important second-subject themes from the Trio's opening melody. Because these themes had no real independence, however, Brahms dared not repeat them in the recapitulation for fear of monotony. Instead he had resorted – like many composers in desperate straits – to a patently artificial fugue, attempting to redeem the movement later with a grandiose coda.

The mature Brahms had learned the value of thematic contrast. The new music in the trio begins with the appearance of accompanying triplets in the piano part toward the end of the first group. This triplet rhythm takes on a life of its own, preparing the melancholy beginning of the second subject, dominating the exposition's vigorous closing theme, dramatically inaugurating the fiery development section, and, most magically, bringing forth the radiant recapitulation from the dying fires of the development. Notable also are the ecstatic climax of the second subject, played by violin and cello in high-register octaves, and the wailing transformation of the opening melody introduced in the development. Brahms is able to recapitulate in normal sonata fashion with great effect, and a coda, beginning with sublime introspection in a slower tempo and providing exalted thematic fragmentation, eventually sprints to heroic close.

II. Scherzo: Allegro molto
Brahms left the original version of the Scherzo practically untouched. Only the 1854 coda, a provocative failed experiment in gradual deceleration and harmonic paradox, was replaced.

Cast in A-B-A form, the Scherzo alternates mystery and agitation, eventually arriving at a forlorn melodic fragment for violin, then piano. In the B-section, this theme, extended and translated to the major mode, proves to be the most artlessly luxuriant of waltzes. After the first section is restated, the brief new coda begins with music shrouded in enigma, and then evanesces in unexpected gleams of light.

III. Adagio
In the original version, the main theme – a piano-string antiphony of other-worldly tranquility – had been followed by a gently lyrical central portion. After the main theme's restatement, Brahms, to counteract the impression of excessive overall placidity, had embarked on a fast, ardent coda. In the 1889 score, Brahms provided a new central section, touchingly threnodic in its mixture of pain and ruminative mystery. The coda, now no longer needed for contrast, was discarded, enabling Brahms to end the movement with the opening melody in rarefied stillness.

IV. Allegro
As in the first movement, the 1889 finale preserves little more than the opening theme of the original. Here, Brahms had the painful task of eliminating a good deal of absolutely first-rate music, in particular, some magnificent transformations of the main theme – evocative in color, potent in emotion, daring and masterly in harmony – for which there could be no place in the far more compact scheme of the revision. Yet Brahms' ruthless courage in expunging these passages is the surest evidence of his aesthetic mastery, for the result was a movement that stands as one of his most gripping tragic achievements.

Cast in rondo form, the finale begins with smouldering suppressed energy. A dramatic flare-up ensues and, coursing in on its momentum, the second subject arrives: a grandly heroic theme for piano in octaves later restated by strings. A decrescendo brings back the opening theme in a tenuous whisper; then a sudden climax introduces an episode with elements of a development, as impassioned string melody alternates with fragments of the turbulent opening theme. Only the majestic second subject is recapitulated; and with a coda based on the ever-more-infuriated first theme, the music hurtles to a tempestuous conclusion.

BENJAMIN FOLKMAN



The CREMONA ARTS TRIO

In an age of impersonal chamber music conformity, the CREMONA ARTS TRIO represents a conscious throwback to a vanished tradition of individualism exemplified by legendary trios of the past – trios that boldly gave full scope to the vivid solo qualities of each instrumentalist.

Graduates all of the Juilliard School, these three artists first performed as a trio in 1967 at the Academia Chigiana in Siena, Italy. It was not until some dozen years later, however, that they decided to concertize together regularly. Forming a permanent trio was a natural career outgrowth for these three soloists, whose chamber music associations have included the Chamber Music Society of Lincoln Center, the Tokyo String Quartet, the Music Project, Orpheus, and Music from Marlboro.

Since an acclaimed 1982 New York debut concert at the Metropolitan Museum, the Cremona Arts Trio has earned renown throughout the United States for its highly distinctive blend of individual virtuosity and unified music-making.

Bernard Rose has toured the U.S. under the auspices of Young Concert Artists. A frequent solo recitalist, he appears as piano soloist for dancers and dance companies throughout the east. He has served as Director of the N.Y. Community Opera and Co-director of the West End Chamber Ensemble, and has been artist-in-residence at Dartmouth College.

Setsuko Nagata, a recipient of the Fritz Kreisler Award, a Naumberg Scholarship and a Juilliard teaching fellowship, has also won major prizes in the Hudson Valley Competition and Switzerland's Tibor Varga International Competition. She appears regularly as a concerto soloist and in recital, and has been a faculty member at Meadowmount, Wesleyan College and the Bowdoin College summer program.

James Kreger gained worldwide attention as the top American prize-winning cellist at the 1974 Tchaikovsky Competition in Moscow. Awarded the prestigious Piatigorsky prize at age 18, he was chosen for Pablo Casals' master classes, and created a sensation with his New York debut recital as winner of the Concert Artists Guild auditions. His frequent concerto and recital appearances have made him well-known throughout the United States, the Orient, and Eastern and Western Europe. He is currently a member of the Juilliard faculty.

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DEAR OLD DONEGAL

IRISH SONGS by ANNE GREEHY and DANNY KIERNAN

Dear Old Donegal - Peggy O'Neill - It's a Great Day for the Irish - That's How I Spell Ireland - MacNamara's Band - Same Old Shillelagh - Paddy - Peg of My Heart - With My Shillelagh Under My Arm - Along the Rocky Road to Dublin - Molly O - Old Time Medley: The Band Played On, Daisy Bell, Sweet Rosie O'Grady, The Sidewalks of New York

Stereo
AVOCA
33-ST-163
TRADE MARK



33-ST-163
Stereo

DEAR OLD DONEGAL

IRISH SONGS by
ANNE GREEHY and DANNY KIERNAN

Side 1

1. PEGGY O'NEILL 3:27
   (Anne Greehy)
2. IT'S A GREAT DAY FOR THE IRISH 2:51
   (Danny Kiernan)
3. THAT'S HOW I SPELL IRELAND 3:08
   (Anne Greehy)
4. MacNAMARA'S BAND 2:20
   (Danny Kiernan)
5. PADDY 3:25
   (Anne Greehy)
6. IT'S THE SAME OLD SHILLELAGH 1:56
   (Danny Kiernan)

Side 2

1. DEAR OLD DONEGAL 2:32
   (Danny Kiernan)
2. PEG OF MY HEART 2:37
   (Anne Greehy)
3. WITH MY SHILLELAGH UNDER MY ARM 2:43
   (Danny Kiernan)
4. MOLLY O 3:25
   (Anne Greehy)
5. ALONG THE ROCKY ROAD TO DUBLIN 2:47
   (Danny Kiernan)
6. OLD TIME MEDLEY: The Band Played On, Daisy Bell, Sweet Rosie O'Grady, Sidewalks of New York (Anne Greehy) 2:49

Cover Scene: Aasleagh Falls, County Galway. Photo courtesy of Irish Tourist Board.



DANNY KIERNAN . . .

Popular comic entertainer, whose antics on stage has broken up many an audience. We feel we have captured on this recording some of his uninhibited personality. When he calls for you to "sound your R," you had better be singing along with him.



ANNE GREEHY . . .

Attractive Irish ballad singer who is a favorite on Avoca Records. You will also enjoy her other Avoca albums 33-ST-137 Danny Boy and other Irish Favorites and 33-ST-161 My Own Dear Galway Bay.

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PRINTED IN U.S.A.



Big Praises for God

There Is A Brighter Son (A. Craig)
Don't Wait 'Til Tomorrow (A. Craig)
March Along (D. Seek)
Altar of Prayer (A. Maiers)
Jesus Is Coming Again (R. Medager)

I'll See Jesus
Love
Country-City Blessing
It's God's Son
I Love That Song
Love - Joy - Peace
Our Peace In God
Message of Love
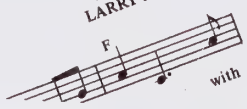
Lovenotes

LARRY AHLBORN

SIDE ONE

It's God's Son

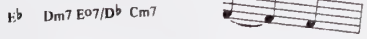
Words & Music by
LARRY AHLBORN
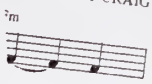


I'll See Jesus

Love — Joy — Peace

Larry Ahlborn



Words & Music by
ART CRAIG



Altar of Prayer

ADA MAIERS



Our Peace in God
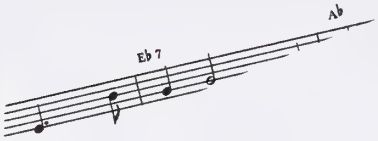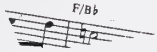


March Along

Words and Music by
DOROTHY I. SEEK



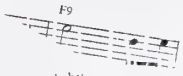
LOVE





Fear Not
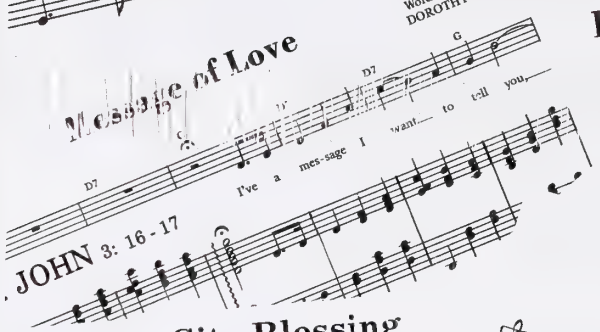
Words & Music by
LARRY AHLBORN



Words and Music by
DOT HAYS
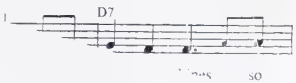
Words and Music by
DOROTHY I. SEEK

Message of Love
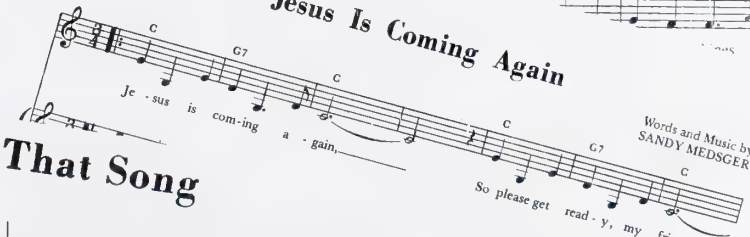


There Is a Brighter Son

Words & Music by
ART CRAIG



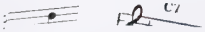
Country City Blessing
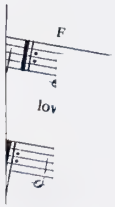
Jesus Is Coming Again



Words and Music by
SANDY MEDSGER

I Love That Song







Words & Music by
LARRY AHLBORN

Credits:

Design-Don F. Pratt
Mt. Holly Springs, PA.

Photo-Image Making Photography Studio
Youngwood, PA.

Studio-Beaverwood Recording Studio
Hendersonville, TN.

Produced by-Bob Scott Frick
Engineer-Frank Evans

Piano-Ray Cobb
Steel guitar-John Rich
Lead Guitar-Bob Scott Frick
Drums-Dave Lawbaugh
Bass-Steve Mauldin

Larry Ahlborn, 121 South Seventh Street, Youngwood, PA 15697

SIDE TWO

Don't Wait Till Tomorrow

IN SONG

FROM THEATRE and SANCTUARY

Celestial

CRLP-3301



ST. MARTIN'S COLLEGE

GLEE CLUB

PHOTO BY TOM BRADLEY

G RECORDS

STEREO

Introducing

DAVE GABLE

Once In A Lifetime
A Quiet Thing
Watch What Happens
No Arms
You'll Never Walk Alone
Bluesette
A Man Alone
You Made Me So Very Happy
This Nearly Was Mine
Saturday's Night At The World

ARRANGED AND CONDUCTED BY HANK LEVY



STEREO

Introducing Dave Gable

It is predictable that good vocal entertainers will show up every once in a while.
We are, after all, a nation devoted to music of all kinds.
Dave Gable is such a singer!
Too often talent is denied a hearing, a good voice is seldom heard, and ambition dies.
This is usually due to the great difficulty (or impossibility) of breaking through the barriers guarding the portals to the entertainment world.
Gable said, "I will be heard!"
With tenacity and dedication, Dave Gable went to work. He has performed everywhere, night clubs, supper clubs, and Live Concerts. He has even formed his own orchestra. An ambitious twenty-one year old coming from Dutch German Welsh Irish ancestry, it was predictable that Dave would want to sing.
Growing up in a large, closeknit, musical family; he learned the basics of voice from his Dad, and worked hard at perfecting his quality and range. His expressive voice can put you on the edge of your seat; or relax and sooth, depending on the mood of the song. Squarely built, virile and clean cut; this serious young man no longer waits for discovery.
On this album, he enlisted the genius of one of the world's truly wonderful people, arranger and conductor, Hank Levy, who has also arranged for Stan Kenton.
This album contains popular songs designed to please all ages.
Every inch a man, reminiscent of another GABLE, Dave prefers the quiet of the great outdoors. Hunting, fishing and contact sports, such as boxing and fencing are his bag. His clean tenor-baritone laughs with his love of life as he tells the world "I'm Going to do Great Things." The sheer beauty of his voice will relax you and perhaps you'll dream a bit as he sings the hauntingly beautiful "A Quiet Thing".
Move over world --- here comes GABLE.



Photo by: Tom Bradley

SIDE 1

1. ONCE IN A LIFE TIME - Anthony Newley, Leslie Bricusse — BMI
2. A QUIET THING - Fred Ebb, John Kander — BMI
3. WATCH WHAT HAPPENS - Jaques Demy, Michel Legrand, Norman Gimble — BMI
4. NO ARMS - ASCAP
5. YOU'LL NEVER WALK ALONE - From Carousel - R. Rodgers, O. Hammerstein — ASCAP

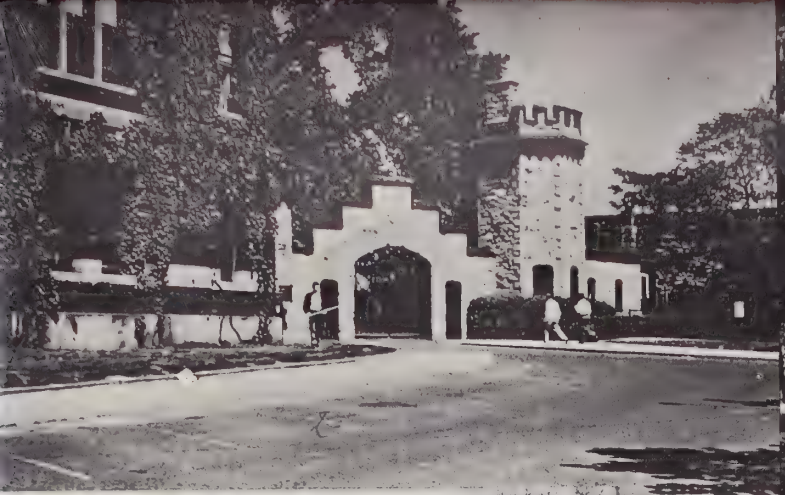
SIDE 2

1. BLUESETTE - Norman Gimbal, Jean Thielmans — BMI
2. A MAN ALONE - Rod McKuhen from "In Someone's Shadow"
3. YOU'VE MADE ME SO VERY HAPPY - Berry Gordy Jr., Frank Wilson, Brenda Holloway, Patricia Holloway — BMI
4. THIS NEARLY WAS MINE - from South Pacific - R. Rodgers, O. Hammerstein — ASCAP
5. SATURDAY'S NIGHT AT THE WORLD - Mason Williams — BMI

"SONIC PERFECT" BRADLEY RECORDING

Recorded by Bradley Recording Co.
Baltimore, Maryland

BRC 3630





"SEASONS AT STEVENS"







THE STEVENS GLEE CLUB

Music in an engineering and science college? Anyone who thinks this to be an unlikely combination is either naive to the interests of today's young people or ignorant of the extent of today's college curricula.

At one college overlooking the Hudson and the New York skyline are some very adept engineering and science students who not only can sing — and sing exceedingly well — but can also master intricate original arrangements and give highly professional concerts before critical audiences who lavish them with acclaim.

These are the 60 men of the Stevens Glee Club . . . students at Stevens Institute of Technology whose study hours are filled with equations, formulae and problems of a rigorous curriculum, yet who can find time to produce unbelievably beautiful music in the highest tradition of American choral singing . . . and produce it with the gusto and appreciation of true lovers of music and seekers of perfection.

Three years ago the popularity of their first stereo album, "Stevens Sings," fairly cried out for a second recording session at Capitol. The result is "Seasons at Stevens." On one side is a composite of original arrangements by Robert Hebble entitled "The Wonderful Season of Love." These are challenging arrangements calling for the utmost in musical craftsmanship. On the opposite side another Hebble-arranged medley, "Life Is," encompasses some of the best sounds of today.

A Stevens tradition dating back to 1892, the Glee Club has become one of the college's foremost institutions particularly since William F. Ondrick arrived on campus in 1957. Professor Ondrick, who received both his bachelor's and master's degrees in music from Boston University, is a former director of Army TV shows and for many years has directed corporate glee clubs in New York and New Jersey. His carefully attuned ear, love of music and friendly concern for his student proteges have created for Stevens not only this fine group of singers but also an outstanding 45-piece concert band and 16-piece stage band which, like the Glee Club, present frequent concerts throughout the East.

"Seasons at Stevens" is the loving product of a winning combination . . . an engineering and science program that seeks to educate "the whole man," professional arrangements and careful direction, and above all, the enthusiasm of the young men who sing the music.

"SEASONS AT STEVENS"

SIDE I

The Wonderful Season of Love
A Medley in Four Seasons ..... Arr. Hebble
Prologue
Order of the Universe ..... Hebble-Polistina
Spring
When Spring is in the Air .. Kern-Hammerstein
Summer
Once Upon a Summertime ..... Legrand-Mercer
Norberto Machado, soloist
I Wish You Love ..... Trenet-Beach
Stevens "Rocks"
Fall
The Fall of Love ..... Tiomkin-Polistina
Winter
Winter World of Love ..... Reed-Mason
Epilogue
The Seasons of Love ..... Nystrom-Lambert

SIDE II

Medley ..... "Life Is" ..... Arr. Hebble
Theme from "Zorba" ..... Ebb-Kander
After All the Loves of My Life ..... Jim Webb
(From "MacArthur Park")
But Beautiful ..... Burke-VanHeusen
By the Time I Get to Phoenix ..... Jim Webb
Theme from "Romeo and Juliet" ..... N. Rota
Live for Life ..... N. Gimbel-F. Lai

Album photos by Charles Roswell • Recorded by Capital Records • STEVENS INSTITUTE OF TECHNOLOGY, HOBOKEN, NEW JERSEY 07030

PRESTIGE
HI-FI
LP 7069

MOONDOG



HANNAN WEINSTOCK

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DECCA
RECORDS

THE GOLDEN OLDIES



SHAKE, RATTLE AND ROLL	*BILL HALEY and HIS COMETS*
MY HEART IS AN OPEN BOOK	*CARL DOBKINS, JR.*
ROCK ISLAND LINE	*BOBBY DARIN and THE JAYBIRDS*
WHEN	*THE KALIN TWINS*
PEGGY SUE	*BUDDY HOLLY*
MY SPECIAL ANGEL	*BOBBY HELMS With The Anita Kerr Singers*
THAT'LL BE THE DAY	*THE CRICKETS*
I MET HIM ON SUNDAY	*THE SHIRELLES*
IT'S ALMOST TOMORROW	*THE DREAM WEAVERS*
I THINK ABOUT YOU ALL THE TIME	*PAUL EVANS*
SMACK DAB IN THE MIDDLE	*MILLS BROTHERS*
LADDER OF LOVE	*THE FLAMINGOS*

Printed in U.S.A.

DL 4036
LONG PLAY 33⅓ RPM

THE GOLDEN OLDIES

Side One

1. **SHAKE, RATTLE AND ROLL** — C. Calhoun
   Bill Haley And His Comets
2. **MY HEART IS AN OPEN BOOK** — Hal David-Lee Pockriss
   Carl Dobkins, Jr.
3. **IT'S ALMOST TOMORROW** — Wade Buff-Gene Adkinson
   The Dream Weavers
4. **I THINK ABOUT YOU ALL THE TIME** — Paul Evans-Jack Reardon
   Paul Evans
5. **WHEN** — Paul Evans-Jack Reardon
   The Kalin Twins
6. **ROCK ISLAND LINE** — Lonnie Donegan
   Bobby Darin And The Jaybirds

Side Two

1. **THAT'LL BE THE DAY** — Allison-Holly-Petty
   The Crickets
2. **SMACK DAB IN THE MIDDLE** — Charles E. Calhoun
   The Mills Brothers
3. **PEGGY SUE** — Jerry Allison-Norman Petty
   Buddy Holly
4. **LADDER OF LOVE** — Clint Ballard, Jr.
   The Flamingos
5. **MY SPECIAL ANGEL** — Jimmy Duncan
   Bobby Helms With The Anita Kerr Singers
6. **I MET HIM ON SUNDAY (Ronde-Ronde)** — Owen-Harris-Coley-Lee
   The Shirelles

THE GOLDEN OLDIES . . . Some of the most memorable recorded performances of recent years.

THE GOLDEN OLDIES . . . The great songs: *Shake Rattle And Roll, My Heart Is An Open Book, It's Almost Tomorrow, I Think About You All The Time, When, Rock Island Line, That'll Be The Day, Smack Dab In The Middle, Peggy Sue, Ladder Of Love, My Special Angel,* and *I Met Him On Sunday.*

THE GOLDEN OLDIES . . . The great stars: Bill Haley, Carl Dobkins, Jr., The Dream Weavers, Paul Evans, The Kalin Twins, Bobby Darin, The Crickets, The Mills Brothers, Buddy Holly, The Flamingos, Bobby Helms, and The Shirelles.

IF YOU'VE ENJOYED THIS RECORDING . . . YOU'RE SURE TO LIKE THESE OTHER GREAT ALBUMS:

CARL DOBKINS, JR.



My Heart Is An Open Book • True Love • Three Little Puggies • Raining In My Heart • Class Ring • Love Is Everything • For Your Love • If You Don't Want Me Lovin' • Open Up Your Arms • I'm Sorry • My Pledge To You • (Now And Then There's) A Fool Such As I
DL 8936
DL 78936 (Stereo)

THE KALIN TWINS



When • Cool • School Bell Dream • Walkin' To School • The Spider And The Fly • Three O'Clock Thrill • Forget Me Not • Green Grass Mg • You Mean The World To Me • Tag-A-Long • Clickety Clack • Jumpin' Jack
DL 8813

BILL HALEY'S CHICKS



Who-a Mabel? • Ida, Sweet As Apple Cider • Dixie • Hush • Skinny Minnie • Mary, Mary Lou • Sweet Sue, Just You • B. B. Betty • Charmaine • Corrine, Corrina • Marie • Lean Jean
DL 8821
DL 78821 (Stereo)

HEART AND SOUL • THE FOUR ACES



Heart And Soul • My Devotion • I'll Never Smile Again • Just Squeeze Me (But Don't Tease Me) • Amor • So Long • Ti-Pi-Tin • Heaven Can Wait • La Rosita • Take Me In Your Arms • I'm Yours • Organ Grinder's Swing
DL 8278

THE MUSIC GOES 'ROUND AND AROUND SERIES • THE ORIGINAL HIT PERFORMANCES OF THE LATE THIRTIES • Sugar Blues (Clyde McCoy and His Orchestra) • Sweet Leilani (Bing Crosby) • A-Tisket A-Tasket (Ella Fitzgerald) • and others
DL 4000

THE MUSIC GOES 'ROUND AND AROUND SERIES • THE ORIGINAL HIT PERFORMANCES INTO THE FORTIES • Paper Doll (Mills Brothers) • White Christmas (Bing Crosby) • Beer Barrel Polka (Andrews Sisters) • and others
DL 4001

THE MUSIC GOES 'ROUND AND AROUND SERIES • THE ORIGINAL HIT PERFORMANCES OF THE MID-DLE FORTIES • Oklahoma! (Alfred Drake) • Anniversary Song (Al Jolson) • Rum And Coca-Cola (Andrews Sisters) • and others
DL 4002

THE MUSIC GOES 'ROUND AND AROUND SERIES • THE ORIGINAL HIT PERFORMANCES INTO THE FIFTIES • Little White Lies (Dick Haymes) • Dance In Love With Andy (Roy Bolger) • Enjoy Yourself (Guy Lombardo) • and others
DL 4003

THE MUSIC GOES 'ROUND AND AROUND SERIES • THE ORIGINAL HIT PERFORMANCES • THE EARLY FIFTIES • On Top Of Old Smoky (The Weavers) • A Kiss To Build A Dream On (Louis Armstrong) • Tell Me Why (The Four Aces) • and others
DL 4004

THE MUSIC GOES 'ROUND AND AROUND SERIES • THE ORIGINAL HIT PERFORMANCES • THE LATE FIFTIES • Unchained Melody (Al Hibbler) • My Special Angel (Bobby Helms) • When (The Kalin Twins) • and others
DL 4005

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PROPER CARE OF THIS RECORD will prolong its life and increase your listening enjoyment: Keep in special protective envelope when not in use; avoid handling playing surface; wipe with soft, slightly damp cloth; set phono for proper needle and turntable speed; CHECK NEEDLE FREQUENTLY, FOR WEAR—IF DEFECTIVE IT CAN PERMANENTLY DAMAGE RECORD.

Printed in U.S.A.

A New World of Sound
DECCA Records

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JUAN MORALES

El Jibaro de Cidra

EL LECHON LOCO

NAVIDAD EN PUERTO RICO



CALEX RECORDS

116

EL LECHON LOCO

JUAN MORALES El Jibaro de Cidra

SIDE A

1. ***DIEZ AÑOS DESPUES DE MUERTO***
   Angel Vázquez
2. ***EL LECHON LOCO***
   Monserrate Serrano
3. ***EN LA NAVIDAD***
   D. R.
4. ***HUERFANO Y SOLO EN EL MUNDO***
   Monserrate Serrano
5. ***PASION Y MUERTE DE JESUS***
   Tobita Medina
6. ***EL PIRAGUERO***
   Juan Morales

SIDE B

1. ***EL PRESO Y EL QUE SE MUERE***
   Angel Vázquez
2. ***NAVIDAD EN PUERTO RICO***
   Monserrate Serrano
3. ***PUERTO RICO MIO***
   Monserrate Serrano
4. ***SER JIBARO ES UN HONOR***
   Luis M. Ramos
5. ***CANTO A CIDRA***
   Juan Morales
6. ***QUE MALAS SON LAS MUJERES***
   Monserrate Serrano

ES CON MUCHO PLACER QUE LA CASA GRABADORA DE DISCOS *CALEX* LES OFRECE OTRO ALBUM DE LARGA DURACION DE SU ARTISTA EXCLUSIVO *JUAN MORALES*, EL JIBARO DE CIDRA. EN ESTAS DOCE JOYAS MUSICALES DEL FOLKLORE PUERTORRIQUEÑO QUE LES INTERPRETA NUESTRO JIBARITO LE ACOMPAÑA UNO DE LOS ARTISTAS MAS TALENTOSOS DEL VALLE DELAWARE. NOS REFERIMOS DESDE LUEGO, AL MAESTRO DEL CUATRO LUIS PASTORISA Y SU CONJUNTO JIBARO.

LUIS PASTORISA A ACOMPAÑADO A JUAN MORALES EN MUCHOS DE SUS GRANDES EXITOS, COMO "YA NO TOMO POR ELLA", "EL PRESO EN NOCHEBUENA" Y "LA MUJER SE DAÑA".

EN ESTE ALBUM PRESENTAMOS A USTEDES DOS GRANDES ARTISTAS DE LA MUSICA JIBARA COMO SON JUAN MORALES, CON SU VOZ Y ESTILO UNICOS, Y LUIS PASTORISA CON SU CUATRO MARAVILLOSO. NOSOTROS EN CALEX RECORDS COMPANY ESPERAMOS QUE ESTE ALBUM LES TRAIGA GRATOS RECUERDOS Y QUE OCUPE UN LUGAR PREDILECTO EN SU DISCOTECA.

TEXTO: PABLO DELGADO

Estudios: Impact Recording
Productor: Pablo Delgado
Ingeniero: Tony Schmidt
Director Artístico:: Ismael Maldonado
Fotografía: Torres Studio
Diseño por: Héctor de N. Y.

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LEMAR RECORDS
LR-1507

WHEN MY WORK IS DONE



DR. LEROY MARTIN
AND THE
H. J. J. CHORALE ENSEMBLE



LEMAR RECORDS
LR-1507

WHEN MY WORK IS DONE



DR. LEROY MARTIN
AND THE
H. J. J. CHORALE ENSEMBLE

The H. J. J. Chorale Ensemble is a component of the Jackson Memorial Baptist Church in Atlanta, where the Rev. Gregory Sutton is the pastor. The Ensemble has long been a vital, dynamic exponent of gospel music in the Atlanta area. From an original handful of interested youngsters, the chorus has developed into an aggregation of more than fifty voices.

Under the capable leadership of Dr. Leroy Martin, a professor of English and humanities at Clark College, the chorus has had a wide range of experiences, having appeared on local and on syndicated television, radio broadcasts, and in concerts throughout the Southeast.

In addition to presenting the chorus in various concerts, Dr. Martin has made it an integral part of his many lectures on and demonstrations of Black gospel music. All of these experiences have allowed for the development of a chorus that is truly versatile and broadly based, as demonstrated by the selections contained herein from the highly-spirited "I FOUND JESUS" to the poignant "WHEN MY WORK IS DONE." The H. J. J. Chorale Ensemble is proud to be composed of members who possess humility, meekness, and Christian love, for these are the qualities that are essential for spiritual and musical harmony. Moreover, the Ensemble is more than blessed to have a kind, loving, and understanding president as Henry D. Dickerson, whose untiring efforts have done much to keep the singers together. It is only fitting that all hats are off to him. Finally, the singers themselves are among some of the most gifted vocalists anywhere. They have worked hard and long to present this album for your enjoyment.

SOPRANOS
Mary Almon
Velma Byrd
Gwendolyn Bridges
Rosetta Dickerson
Janie Dobbs
Jackie Grimes
Shirley Henry
Evelyn Hudson
Ann L. Laye
Maralyn McCauley
Betty Sims
Ella M. Small
Jean Motley Smith
Shirley Smith
Fidelia Thomas
Annie F. Walker
Scarlett Webb

ALTOS
Vivian Alexander
Angela Chester
Dallas Chester
Wilmateen Chester
Redell Dubose
Marveleen Godly
Jennifer Gulley
Cheryl Ann Hall
Melonese Harrison
Mary Land
Beth Martin
Deborah Mathis
Mitzie Mitchell
Mattie Gene Oliver
Gladys Rainey
Jennifer Talley
Virginia Usher
Elizabeth Wilkey

TENOR-BARITONES
Henry D. Dickerson
Larry Hall
Samuel Hollifield
Augustus Jordan, Jr.
Lindsey Jordan
Rondie Jordan
Wilburn O. Jordan
Clyde Land
Jerome Robinson
Edward Stewart
Foris Webb

Side One

1. JACOB'S LADDER 5:25
Arr. L. Martin - Public Domain
Soloist: Cheryl Hall
2. PRAISE THE LORD 4:30
Public Domain
Soloist: Scarlett Webb
3. HE'S EVERYTHING TO ME 2:58
Arr. L. Martin - Public Domain
Soloist: Jean Motley Smith
4. WHEN MY WORK IS DONE 8:30
L. Martin - Seyah Music, BMI
Soloists: Mitzie Mitchell and Fidelia Thomas

Side Two

1. HE'S WATCHING OVER YOU 2:42
L. Martin - Seyah Music, BMI
Soloists: Rondie Jordan and Larry Hall
2. HE LOOKED BEYOND MY FAULTS 3:41
Traditional
Soloist: Ann L. Laye
3. ALREADY BEEN TO THE WATER 2:34
Arr. L. Martin - Public Domain
Soloist: Foris Webb
4. TEACH ME LORD 4:36
Arr. L. Martin - Public Domain
Soloist: Fidelia Thomas
5. I FOUND JESUS 3:25
Public Domain
Soloist: Jean Motley Smith
6. HEAVEN BELONGS TO YOU 2:37
Arr. T. Wright - Public Domain
Soloist: Cheryl Hall

CREDITS

Producer:	Leroy Martin, Jr.
Piano:	Leroy Martin, Jr.
Organ:	Webster Hall, Jr.
Percussion:	Les Childs
Vocals:	Leroy Martin, Jr.

For Bookings And Further Information:

Dr. Leroy Martin, Jr.
1715 DeLowe Dr., S.W.
Atlanta, GA. 30311
(404) 752-6539

VOL. 1

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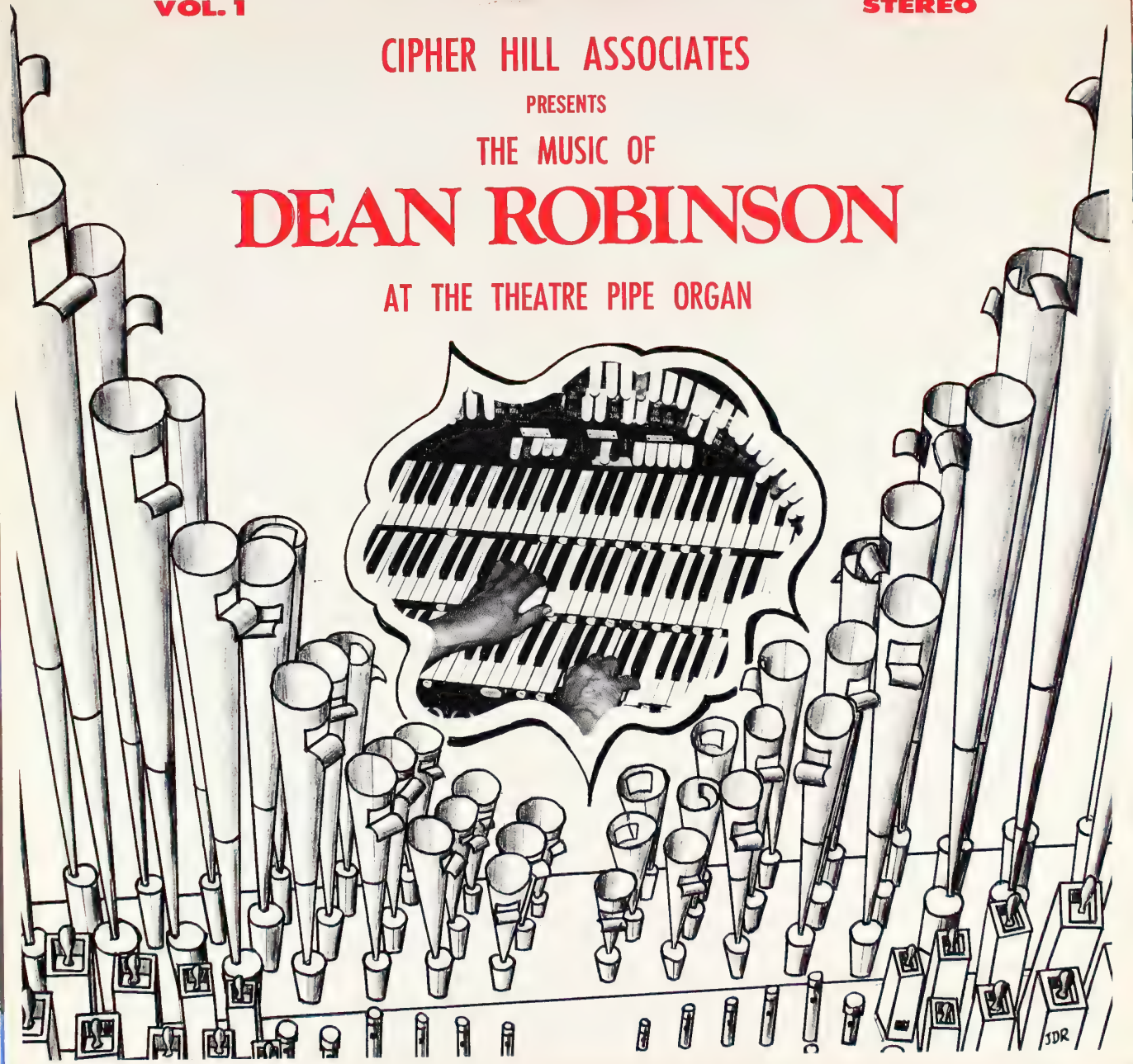
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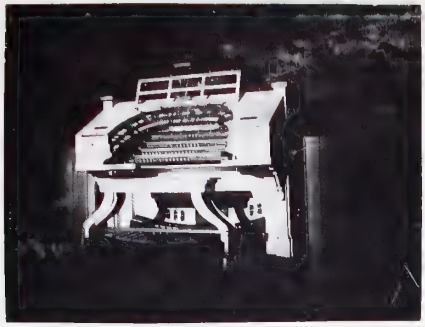
PRESENTS

THE MUSIC OF

DEAN ROBINSON

AT THE THEATRE PIPE ORGAN





About the Organ

Located in Brookline, Pa., a suburb of Philadelphia, is this 3-manual, 24 rank Kimball organ in the Brookline Theatre. Owner James Brenerman has installed the pipework in two chambers directly behind the screen of the theatre stage.

Jim, a Viet Nam veteran, has had the help of many friends in installing this instrument. The result is a tribute to the dedicated buffs of the Philadelphia area.

In addition to the Tibias (2), Voxes (2) and Strings you'll hear the thunderous Diaphones and Tubas the haunting Oboes (2), the saucy Kinuras plus the dignified Diapasons, Flutes and the Clarinet Perky Trumpets and English Horns complete the Kimball pipework. In addition, a rank of pungent Moller Post Horns and a rank of Wurlitzer Brass Saxaphones round out the 1784 pipes of this fine instrument. Also featured are the many traps and percussions, including a piano. An unenclosed Gottfried Crysoglott can be heard also.

The organ is powered by a dual pressure Spencer blower located in the basement. Air pressures needed vary from 6" for the Voxes, to 19" for the Marimba and Xylophone. A 7 1/2 h.p. motor is used to provide power for the entire system.

The sounds of this instrument range from the sweet and mellow to full and rich. From lush to brilliant. Dignified to majestic. James and his helpers have come up with a well-voiced, well maintained large organ sound. When you hear these pipes and percussions in action, you may be tempted to paraphrase: "Gee, Dad, it's a KIMBALL!"
(No pun intended)



About the Artist

Dean Robinson has been involved in the world of pipe organs since the final year of the silent movies. His first encounter with pipes began by playing for Saturday matinees in a small theatre. The talking pictures came along, and he was unemployed at the age of 12!

It wasn't until his college years that a future with organ music came his way. This time it was not pipes, but instead, with the newly-invented Hammond. Access to the instrument started a long and successful career in restaurants, hotels and night clubs.

With the re-birth of interest in theatre organs in the middle 60's, it was only natural that Dean should be involved. He joined ATOS, and under the sponsorship of its Niagara Frontier Chapter, played before 1,500 eager fans at Syracuse's Loew's Theatre. Other Syracuse concerts followed as well as several in other cities on the Eastern Seaboard, including 4 appearances for the RTOS on their magnificient Wurlitzer.

Presently, he lives in the Finger Lakes Area of Central New York. Currently he teaches a host of organ students, plays regularly for the area's best known restaurant, and is now preparing a series of concerts and recordings. He has installed a 3-manual Wurlitzer in his studio, which will be heard on a future record release.

This recording acquaints you with the musicianship that is his trademark. So, turn on your stereo, settle back in your easy chair, take your shoes off, and give yourself helpings of the best listening you've heard in a long time.

DESERT SONG.....SOLITUDE.....MUSIC MAESTRO PLEASE.....CALL ME.....AND YOU WERE MINE.....LOVER

SERENADE IN BLUE..DOLL DANCE..IT'S THE TALK OF THE TOWN..NO OTHER LOVE..SHE'S FUNNY THAT WAY..HEY LOOK ME OVER

Recording Engineer - *Don Hyde*
Technical Assistant - *Andrew Jarosik*
Console Photo - *Sam La Rosa*
Other Photos - *Gerald Bowers*

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STEVE KIPNER

KNOCK THE WALLS DOWN



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Side 1

THE BEGINNING
KNOCK THE WALLS DOWN
LOVEMAKER
SCHOOL OF
BROKEN HEARTS
WAR GAMES

Side 2

*I'VE GOT TO STOP
THIS HURTING YOU
LOVE IS
ITS OWN REWARD
CRYIN' OUT
FOR LOVE
GUILTY
THE ENDING

Produced by
Jay Graydon
*Produced by
Tom Seufert
& Steve Kipner

Art Direction:
Ron Coro
Design:
Kathy Morphesis
Photography:
Jim Shea

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665 Fifth Avenue, New York, New York 10022
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Side 1

THE BEGINNING

(S. Kipner/J.I. Graydon)

Evicted for the third time now
Landlord said the neighbors are complaining
We don't call that music, son
You play too loud, we don't like the noise
I need a place to sing out
A conducive atmosphere
This wailed apartment living is ruining my career

I found me back out in the streets
My Volkswagon was always breaking down
I was getting nowhere fast
I couldn't get my come back off the ground
I'd been a one hit wonder, I'd tasted sweet success
But all the things that come with fame had all been repossessed

Then one day I met a producer who said "please stop singing"
When my tapes and I went knocking on her door
We think you've got potential, son, with what we've heard
Come back and play some more
I hoped they liked my demos, and it seems they did
I approve
Just sign on the dotted line, and we'll put you in the groove

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Garden Rake Music, Inc. (BMI)
Drums: Jeff Porcaro
Bass: David Hungate
Piano, Rhodes & Oberheim: Michael Omartian
Synth, Strings & Guitars: Jay Graydon
Percussion: Victor Feldman
Backing Vocals: Steve Kipner

KNOCK THE WALLS DOWN

(S. Kipner)

I've been wearing out the carpet
Pacing up and down the hallway
Any excuse to see you, but you never see me
I wanna be more than the boy next door
Want more than walls between us
Wanna be a little more neighborly

I can't sleep at night
Toss and turn, these walls are paper thin
I can almost hear you breathing, I can't help listening
You're over there on your side, I'm over here on mine
Slowly going out of my head, I'm losing my mind

Knock the wall down and see
We're more much more than neighborly

It's bigger than the both of us
There is no escaping it
It's just that you don't know it, and I'm not getting through
I've gotta be more than the boy next door
I wanna make love to you
But you don't know that I'm alive and I don't know what to do

To make you see
We're more much more than neighborly

Knock the walls down

So close, you're too close for comfort
So close, yet so far away
You're living in the next apartment
And I'm here going crazy

Knock the wall down and see
We're more much more than neighborly

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Drums: Jeff Porcaro
Bass: David Hungate
Rhodes & Oberheim: David Foster
Acoustic Guitar: Larry Carlton
Electric Guitars: Jay Graydon
Synth, Strings: Michael Omartian
Percussion: Victor Feldman
Backing Vocals: Steve Kipner, Peter Beckett, J.C. Crowley

LOVEMAKER

(S. Kipner/D. Foster/T. Sambello)

Who can you run to when you need a friend
Who can you turn to for a little help
To give you colours when you've only got the blues
I know how it feels, I've been lonely too

If you want to be loved, and you want to be touched
And you want to be cared about
Someone to hold you close
Someone to make you feel good
Then I'll be there just call on me
I'll come running running you'll see
You'll be so glad you called me
When I've made you feel good

Chorus
Cos I trust want to be your lovemaker, your lovemaker
Oh oh oh!
I was born to be your lovemaker, your lovemaker

Think of all the happiness that's going to waste
All of that good love lost down the drain
So take advantage or you'll have yourself to blame
To have your chance and lose it would be a shame

I hope there's just a call on me
I'll come running running you'll see
You'll be so glad you called me
When I've made you feel good

Chorus

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Drums: Jeff Porcaro
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Acoustic Guitar: Larry Carlton
Electric Guitars: Jay Graydon
Percussion: Victor Feldman
Backing Vocals: Steve Kipner, Peter Beckett, J.C. Crowley

SCHOOL OF BROKEN HEARTS

(S. Kipner/J.I. Graydon)

Oh no! Not another one! Not another romantic fool!
You're all the same, you're just like me
Welcome to the school of broken hearts
Welcome to the school

She's a devil with an angel's eyes -- what the Sirens is to a sailor
On a ship of fools we learn the rules
Go crashing into the school of broken hearts

Chorus
Oh! Think of what you've learned
You'll be smart enough to see
Wise to the ways of love
It's so elementary
Oh! She teaches all the rules
She graduates you with a love degree
You're gonna find out
You'll find out just like me

She enrolls you with a kiss good night
Another student has come to class
You can't help but fall, she educates us all
Welcome to the school of broken hearts

Chorus

Graduation

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Drums: Jeff Porcaro
Bass: David Hungate
Piano, Synth Strings & Rhodes: David Foster
Rhythm Guitar: Dean Parks
Electric Guitars: Jay Graydon
Percussion: Victor Feldman
Trumpets: Jerry Hey & Gary Grant
Trombone: Bill Reichenbach
Backing Vocals: Carmen Twillie, Venette Gloud, Bill Champlin, Steve Kipner, Tom Kelly & Bobby Kimball

WAR GAMES

(S. Kipner/R. Leigh)

I don't want to play no war games
Force you to surrender, that's no way to make you stay
I'm a lover, not a fighter
I don't want to make it hard on you
I don't wanna go to war

You've been stretching out
Needing room to grow
I think it would be selfish not to let you go
I don't want to restrict you, just to satisfy my pride
I just want the best for you, I'll step aside

I don't want to play no war games
To save face with my ego
By making you the blame
I'm a lover, not a fighter
I don't want to make it hard on you
I don't wanna go to war

I'm not gonna budge you
Or make you act the part
We've come to an ending
Time to make a brand new start
We got different dreams now
And different plans
I just want the best for you, I'll understand

I don't want to make it hard on you
I don't wanna go to war

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Drums: Jeff Porcaro
Bass: David Hungate
Piano: Greg Mathieson
Acoustic Guitar: Steve Lukather
Electric Guitar & Synth. Strings: Jay Graydon
Percussion: Victor Feldman
Backing Vocals: Steve Kipner, Bill Champlin, Tom Kelly & Bobby Kimball

Side 2

I'VE GOT TO STOP THIS HURTING YOU*

(S. Kipner/D. Seuter)

Here I am back in trouble again
Making all the same mistakes
I can't take my wandering eyes away
Can't turn away, from the ladies
Invitation in their smiles
I can't resist a pretty face
Just when I think I've got my self control
I get the urge to stray, back in trouble

I've got to stop this hurting you
If it's the last thing that I ever do
You always give me one more chance
And I always let you down

I've got to stop this hurting you
Believe me girl, I never wanted to
You know I love you most of all
And I'm trying hard to change my ways

You always hurt the one you love
I know it's just a sad cliche
Good intentions turning bad
I get the urge to stray
And I'm back in trouble

I've got to stop this hurting you
If it's the last thing, last thing I ever do
You always give me one more chance
And I always let you down

I've got to stop this hurting you
Believe me girl, I never wanted to
You know I love you most of all
And I'm trying hard to change my ways

Chorus repeats

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Seine/Strong Boy Music (BMI)
Drums: Mike Baird
Bass: Kenny Lee Lewis
Piano & Synthesizers: Geoffrey Leib
Oberheim Synthesizers: Robbie Robinson
Electric Guitar: Tom Seuter
Acoustic Guitar: Steve Kipner
Backing Vocals: Steve Kipner & Tom Seuter

LOVE IS ITS OWN REWARD

(S. Kipner/R. Leigh)

Chorus
Don't you know it's better to have loved and lost her
Than never to have loved her at all
Though she's gone, the love lives on
Cause, love is its own reward

You're heading the wrong way up a one way street
Disillusioned with love still you feel incomplete
You're trying so hard, it's so simple and sweet
Love is its own reward

You think you're happy, but you're not quite sure
You've got all you need, but you still want more
You don't even know what you're looking for
So how are you going to find out

Chorus

You can't forget her so don't even try
Just be glad you touched each others lives
If love is lost with bitter goodbyes
Then all of it has been wasted

Chorus

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Drums: Jeff Porcaro
Bass: David Hungate
Piano: David Foster
Acoustic Guitar: Larry Carlton
Electric Guitars & Synth. Strings: Jay Graydon
Percussion: Victor Feldman
Backing Vocals: Steve Kipner

CRYIN' OUT FOR LOVE

(S. Kipner/R. Leigh)

Don't pass me on like you were dancing
Changing partners going round and round romancing
Night after night you know you're getting a reputation
As a girl who lays her charms on anybody's willing arms

Chorus
Girl you're crying out for love
Lovin' is a stranger to you
Through your painted smile I can see you're in pain
It's showing what you're going through
You're crying out for love, lovin' is a stranger to you

In the warm light of night you're easy for affection
With the wine and the music it gets you's spinning round and round
But in the cold light of day you're just another number
Just a girl who lays her charms in anybody's willing arms

Chorus
But girl you're crying out for love
Lovin' is a stranger to you
You turn for a smile and they know it
Girl what you're going through
You're crying out for love, lovin' is a stranger to you

You're looking for an answer and I'm right before your eyes
But you're so lost in being found
You just don't realize
So hold me a little closer, baby you can stop

Crying out for love, don't wanna be a stranger to you
Dance away lover don't pass me by
I'm real and I can stop you

Crying out for love, don't wanna be a stranger to you
Oh! Dance away lover, give us a chance
It's a real come back and dance

Stop crying out for love, don't wanna be a stranger to you

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Drums: Jeff Porcaro
Bass: David Hungate
Piano: Michael Omartian
Synth. Strings: Michael Omartian
Organ: Greg Mathieson
Guitars: Jay Graydon
Sax: Tom Roberts
Percussion & Vibes: Victor Feldman
Backing Vocals: Carmen Twillie, Venette Gloud, Bill Champlin & Steve Kipner

GUILTY

(S. Kipner/R. Leigh)

Darlin' if only I could touch you now
I'm only I could make it up to you
I'm sorry that I made you cry
Babe I'd have to be some kind of fool
To ever even think of leaving you
I need you more than ever now

Guilty conscience got the better of me
I'm suffering for you constantly
I kick myself for hurting you every minute of the day

Damn it! I don't know what got into my head
It must have been just too much wine talking
I didn't mean the things I said
Believe me I'm sorry

Chorus
Asked for trouble, and I got it
Guilty conscience got me in its pocket

Haunted every time I look at your picture
Every time I see your smiling face
I kick myself for hurting you
Believe me I'm sorry

Chorus
Asked for trouble, oh I got it
Guilty conscience got me right where it wants me to be
Asked for trouble oh I got it
Guilty conscience got me in its pocket

Darlin' if ever you hear this song
Believe me I know that I was wrong
I'm sorry that I made you cry

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Drums: Jeff Porcaro
Bass: David Hungate
Piano & Organ: Greg Mathieson
Guitars: Jay Graydon
Backing Vocals: Steve Kipner, Tom Kelly & Bill Champlin

THE ENDING

(S. Kipner/J. Graydon)

The music's ringing in my ears
Vocalizing to this microphone
Laying tracks and synthesizing
Triple tracking, harmonizing
I'm gonna bring this record home

Take 5 in the control room
Pushing buttons, drinking brews
I'm lost in a cloud of smoke
Convinced I just can't lose

I really hate to say goodbye
I could keep on doing this forever
The fact that you are listening now
Shows to keep believing, chasing dreams

So that is the story how this record came about
We'll thank you all for listening
The band's going to take it out

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Drums: Jeff Porcaro
Bass: David Hungate
Piano, Rhodes & Oberheim: Michael Omartian
Synth. Strings & Guitar: Jay Graydon
Percussion: Victor Feldman
Backing Vocals: Steve Kipner

PRODUCED BY JAY GRAYDON
Produced by Tom Seuter & Steve Kipner
All songs arranged by Steve Kipner & Jay Graydon
Tracks Recorded at Dawnbreaker Studios
Engineer: Joseph Bogat
Assistant Engineer: Tom Cummings
Additional Recording & Mixing at Sunset Sound Studios
Engineer: Jay Graydon
2nd Engineer: Steve Kipner
Mastered at A & M Studios
Mastering Engineer: Bernie Grundman
Recorded at Record Plant Studios
Engineered by Tom Seuter

David Hungate, Bobby Kimball, Steve Lukather and Jeff Porcaro appear courtesy of Columbia Records
Jay Graydon and David Foster appear courtesy of CBS Records
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Victor Feldman appears courtesy of Good Vibes Productions
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Jerry Hey appears courtesy of Horizon Records
Geoffrey Leib, Kenny Lee Lewis and Mike Lingle appear courtesy of Liberty/United Records, Inc.

Special thanks: Booker T. Graydon & Vicki Matheson for joining me at home in the studio, and to George, Lily, Sue Berman & Lee Lee.

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GENEVA
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The Day Of "Reckoning"



The Seattle Songbirds

Spiritual Singers

In this album I'm sure you will agree that this group earns for themselves after ten (10) years of total commitment and dedication two important factors in the gospel music world, one because of their individual sounds of serenity, and two, these selections will attest to their sincerity which shines through their beacon light, and warms the heart of every listener. It has not been easy for the Seattle Songbirds but through constant prayer and by the faith of their spiritual Mother; Geneva Willins, they have kept the faith. Always remembering in scripture that the Lord says when Thoust pray, pray **THE LORD'S PRAYER**. And also remembering if they carry **NO CROSS** there will be **NO CROWN** for **THE DAY OF RECKONING** is surely to come and whatever you're doing **DON'T STOP** is ending, and you've just begun.
Knowing that **SATAN DON'T LOVE,** they can testify that it was **GOD'S AMAZING GRACE** that has brought them thus far. And surely **ONE DAY** there you'll find them **AROUND GOD'S THRONE** when the roll is called up yonder and there will be a **FEAST OF THE LORD GOING ON, NO NOT ONE** but everyone.

The Voices

Lee Garrett *(First Tenor)*
Freddie Gray *(Second Tenor)*
Elbert James *(Lead)*
Lenon Kelly *(Baritone)*

Musicians

Stalin Harrison *(Lead Guitar)*
Lonnie Mosley *(Drums)*
Sonny Byers *(Keyboard & Bass Guitar)*



MOTHER: **GENEVA WILLINS.**
THE MOTHER OF THE SEATTLE SONGBIRDS.

Words Of Thanks

We dedicate this Album to Sister Mamie L. White, Sister Argie L. Nelson and to our wives and families.

Listen to Sister Ollie Taylor
Religious Director/KRIZ - 1420 AM Heaven Bound Train
for selections from this recording.

DISTRIBUTED BY:

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(206) 325-6516 or 329-8742

Dedications

In **MEMORY** of our departed brother, **FRANK THOMPSON**

Recorded by: **David Lang Studios**
Tacoma, Wash.

SIDE ONE

1. **The Day of Reckoning**
Lead: Elbert James
Written by: Stalin Harrison
Arrangement: The Seattle Songbirds
(4:32)

2. **One Day I Was Walking**
Lead: Elbert James
(3:34)

3. **No Cross, No Crown**
Lead: Elbert James
Public Domain
(4:07)

4. **Feast Going On**
Lead: Elbert James
Arrangement: Frank Thompson
(4:58)

5. **The Lord's Prayer**
Lead: Lee Garrett
Arrangement: The Seattle Songbirds
(3:34)

SIDE TWO

1. **God's Amazing Grace**
Lead: Elbert James
Written by: Fred Gray
Arrangement: The Seattle Songbirds
(4:08)

2. **Satan Don't Love You**
Lead: Elbert James
Written & Arranged by: Elbert James
(4:36)

3. **Somewhere Around God's Throne**
Public Domain. P/D Arranged: The Seattle Songbirds
(6:00)

4. **No Not One**
Arrangement: The Seattle Songbirds
(3:13)

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FAR MORE PRECIOUS THAN THE GREATEST TREASURE

Music from the king's Minstrels



Mike Ceil Donna Vince Joe Angela Rick

Not pictured: Ron, Joe Xavier, and Kay

Because we are an ever-growing faith community in the Church, our needs for expressing that faith are always changing. So it is that Scripture invokes us to "sing to the Lord a new song;" and, so we are called to respond to that challenge by continually seeking to renew, refresh, and increase our own sensitivity to the Word of God.

Representative of a number of parishes throughout the greater Baltimore area, The King's Minstrels is a music ministry reaching out to the people of God with a deep sense of gratitude for the gift of that Word in song. We are truly convinced of the power of Scripture; we are confident that the Lord has called us to invite you to share in His gift of song; and, we trust that He will use this exciting ministry to change hearts, to restore life, andto bring us to a greater sense of His presence in our lives.

Written and composed by Vince Ambrosetti, Director of Music at Most Precious Blood Parish, Baltimore, Maryland, the songs of the Minstrels speak with the clarity of God's message, sound with the beauty of His creation, and reverberate with the power of His Word. These inspired songs have been enthusiastically proclaimed by congregations within the context of worship, gatherings of young people, celebrators of the Eucharist, and assemblies of priests from around the country.

Through our music and our ministry, it is our prayerful hope that you come to experience more fully the love of the Lord and the power of His Word. Come . . . join us as we sing a new song; and, become with us minstrels, servants, and jesters of our King.

Side 1

2nd Corinthians (3:26)
Ezekial: 36 (2:33)
Hymn of a Grateful Heart (Psalm 138) (2:33)
Always Seek (2:48)
My Soul Proclaims (4:47)
Come Forth, My People (2:28)

Side 2

Far More Precious (Proverbs:31) (3:33)
If Today You Hear His Voice (2:34)
Yahweh, Come to Me (3:08)
All the Mountains (3:00)
We Thank You, Father (3:50)
A Minstrel's Song (2:02)

The King's Minstrels:

Vince Ambrosetti — *keyboard/vocalist*
Ceil Brown — *vocalist*
Joe Butta — *bass*
Angela Hagan — *vocalist*
Joe Xavier Infantini, O.F.M., Conv. — *vocalist*
Ron Lancione — *vocalist*
Kay Mazza — *Flautist*
Rick Miller — *guitar/mandolin/vocalist*
Donna Morazzano — *guitar/vocalist*
Mike Voelker — *guitar/vocalist*

Orchestra:

Jari Villanueva — *conductor*
William Blayney — *clarinet*
Roger Cocking — *percussion*
Debbie daSilva — *french horn*
Dave Hoffner — *string ensemble*
Jon Mathis — *trumpet*
Marty Philip — *trumpet*
Phil Rusche — *trombone*
Barry Trent — *bassoon*

Author/Composer: Vince Ambrosetti
Orchestral Arrangements: Jari Villanueva
Cover Design: Friar Joseph Dorniak, O.F.M., Conv.
Friar Julio Martinez, O.F.M., Conv.

Mixing Engineer: Bill Mueller
Recorded at: Sheffield Recordings, Ltd., Phoenix, Md.
Photo: Kathy Waicker

Recording Engineers: John Ariosa, Bill Mueller, Jim Oberg

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LOS BRAVOS DE LA ROCKOLA

Miguel Vélez • Tito Cortés • Lucho Barrios • Cecilio Alva

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Tito Cortés Miguel Vélez

Lado Uno

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EL FINAL (Hugo Almanza) **Cecilio Alva**
COPAS LLENAS (Gilberto Plascencia) **Lucho Barrios**
EL REO (Wilfredo Reyes Pareda) **Miguel Vélez**
BESOS CALLEJEROS (Humberto A. Jiménez) **Tito Cortés**
AMOR TRAIDOR (Julio Carhuajulca) **Cecilio Alva**

Lado Dos

CIELO DE LUTO (Edwin Montoya) **Lucho Barrios**
ANTES DE CERRAR EL BAR (Oscar Aparicio) **Miguel Vélez**
SIN COMPROMISO (Pablo Lango) **Tito Cortés**
MIGAJAS (Agustín Bohórquez) **Cecilio Alva**
INGRATA (Luis Abelardo Núñez) **Lucho Barrios**
ME CORTARE LAS VENAS (Félix Zevallos Robles) **Miguel Vélez**

Con Naldo Campos y su Conjunto



Trofeo
Internacional
a la Calidad

MEXICO 1979
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STEREO BLP 81985

"EL CID"
FANTASTICO Y ROMANTICO



Cuando Calienta El Sol
I Who Have Nothing
Verde
Y Viva España And International Medley
Ven Ven Ven
Historia De Un Amor
Adoro
Ten Guitars
Taka Takata

BABIECA RECORDS
P.O. Box 116
NARBERTH, PA. 19072

"EL CID"
FANTASTICO Y ROMANTICO

If "EL CID" looks and sounds familiar to you it's because possibly you have had the pleasure of seeing and listening to him from New England to Florida, East to West coasts in the U.S.A., performing in the most elegant restaurants, clubs, and lounges. So in this album "EL CID" gives you the opportunity to take him home to listen or dance if you wish, to that distinctive and unique style that will melt you when you hear his slight but very effective accent when he delivers a song in english, and will fascinate you with the songs in his native castillian tongue.

He has selected some of the most requested songs in his repertoire and also adds one of his latest hit songs "Ven Ven Ven" composed by him and soon to be released as a single in the spanish speaking world.

Hearing the song "Verde" as an instrumental inspired "EL CID" to ask his welshman friend Rowan Coburn to write the lyrics which he did so, tastefully.

During one of his summer tours in Spain he heard two popular fun songs "Y Viva Espana" and "Taka Takata" he has captivated his audiences by adding them to his repertoire here in the States. What would "EL CID" be without "Y Viva Espana"? Well, it's like a bullfighter without his bull. OLE!

M. Fitz



"EL CID" in the background monte Monduber at his family villa in Monteprino Marchuquera Valencia, (Spain.)

Photo: Santy

Side 1:

1. Cuando Calienta El Sol
   (C. Rigual - M. Rigual - S. Skylar) BMI
2. I Who Have Nothing
   (Mogol - C. Donida - J. Leiber - M. Stoller) ASCAP
3. Verde
   (G. and M. De Angelis - Rowan Coburn) BMI
4. Y Viva España And International Medley
   (L. Caerts - L. Rozenstraten - M. DeGomez)

Side 2:

1. Ven Ven Ven
   (V. El CID)
2. Historia De Un Amor
   (C. Almaran) BMI
3. Adoro
   (A. Manzanero) BMI
4. Ten Guitars
   (G. Mills) BMI
5. Taka Takata
   (Al Verlane) SGAE

Recorded, mixed, mastered and engineered at Half Track Recording studio in Wayne, Pennsylvania, under the most careful engineering supervision of Joe and Phil Nicolo and Dave Johnson with a few touches of OBIE. Parts in this album were also recorded at Future Gold Sound Studio and Virtue recording studio in Philadelphia, Pa.

half track
RECORDING STUDIOS

Lead Guitar - Miguel Piscitello
Rhythm Guitars : Guy Roberts - V."El Cid"
Bass - Stan Foulke
Key Board - Rowan Coburn
Strings Assembly - Woiteck J. Hollender
Percussion - R. King and Mike Osif
Horns Arrangements by Judd Paster and P. Lattanzi
Female backup voices by Claire Pulise
Musical Arrangements by Rowan Coburn
Produced in its entirety by "El Cid"

My special thanks to Miguel Piscitello for his friendship, enthusiasm and dynamic guitar playing which was added to most of my songs. My gratitude to Rowan Coburn and Woiteck J. Hollender for their cooperative musical contribution.

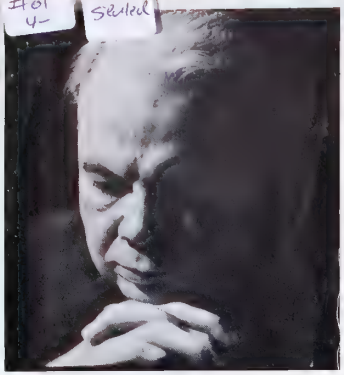
STEREO BLP 81985

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PIANO WORKS

Clark Eastham





PIANO MUSIC OF CLARK EASTHAM



CLARK EASTHAM

Clark Eastham was born in Vassar, Michigan on February 11, 1907, and is of English and Scottish extraction. During his long and successful career he has composed 106 works of varying forms which range from songs through symphonies. His honors and distinctions are numerous, including a fellowship to Princeton, where he studied with Roy Harris. He did advanced study with Ernst Krenek at the University of Michigan. Since 1956, he has been a member of the music faculty at Wayne State University and at the University of Michigan, Dearborn campus.

Joseph Mossman of the Detroit News wrote, "As a composer, he is a citizen of the world."
J. Dorsey Callaghan of the Detroit Free Press wrote, "His writing has beauty and literary perfection...and he is an American composer of exceptional ability." This rare individual is not only a composer of depth and imagination, who can experiment without losing touch with musical literacy, but he is also a superb teacher. Eastham's interdisciplinary approach to music, art and literature has had a profound impact on numerous students now turned professional.
Ross Lee Finney, well known American composer and educator, has written that, "Many of the young composers of Michigan were started on their way by Clark Eastham, who gave them a serious concern for their craft and a vista for their ambition." Eastham's music reflects the influence of American folk music on occasion as in the "Folk Suite for Piano" which was also arranged for concert wind ensemble. Religious hymn tunes remembered from early childhood have been another melodic source. Eastham's love of great poetry and literature are manifested in his song and choral settings of Emily Dickinson, Edna St. Vincent Millay, Gerald Manley Hopkins, James Joyce, Sylvia Plath, Henry David Thoreau and Robert Campbell.

SIDE ONE

PRELUDE No. 1, "Maestoso", begins with a broad majestic line of double octaves, two octaves apart, with inner chords accompanying the strong singing line. PRELUDE No. 2, "Andante Religioso", is based on the hymn tune "Jesus Spreads His Banner O'er Us," It begins in parallel motion using the device of organum, gradually adding voices into a thickly textured organ sound. The piece then begins to thin out into its original organum.

SONATINA FOR PIANO is lyric in character. The first movement is in traditional form and uses long phrases in the main theme. The second movement is somber in atmosphere and structured in a strict classic form. The third movement is influenced by the ragtime rhythm and reflects a blues nature in the middle section. The harmonic colors, typical of Eastham, support the good natured quality of this movement.

EVOCATION is atonal in structure and improvisatory in atmosphere. The intricate rhythms are subtle and freely interpreted. Chord clusters in the middle section contrast with the extended, cellistic phrases in the lower register.

PROGRAM

SIDE ONE

Prelude No. 1 (1944) . . . . . 4'15"
Prelude No. 2 (1944) . . . . . 3'38"
Sonatina for Piano (1948)
Allegretto Non Tanto . . . . . 3'45"
Largo . . . . . 4'09"
Evocation (1981) . . . . . 4'09"

SIDE TWO

Folk Suite For Piano (1945)
The Riddle Song . . . . . 2'59"
Pantomime (1981) . . . . . 3'45"
Praeludium and Toccata
(1951) . . . . . 9'52"

SIDE TWO

THE RIDDLE SONG is one of four pieces from the "Folk Suite For the Piano". The melody is a well-known folk song made popular by Burl Ives:

I gave my love a cherry without a stone
I gave my love a chicken without a bone,
I gave my love a baby with no
cryin' . . . .

PANTOMIME is personified by quickly changing chords in a constant rhythmic phrasing. The middle section is lyrical, fluctuating harmonically with major and minor support to the melodies. This bittersweet atmosphere is then replaced with the initial driving chords and ascends into a brilliant conclusion.

PRAELUDIUM AND TOCCATA are an intricate study in bitonality. The Praeludium is in ABA form, first presenting sequences of majestic chords in various degrees of harmonic conjunction. The B section is fugal in construction, still retaining the extended lyrical phrase typical of Eastham's melodies. The return of the A section is elaborated with scales in parallel fifths and sharp rhythmic interjections. The Toccata begins without pause and immediately incorporates a strong rhythmic motive in the bass. The middle section is jazz-like in the melodic intervals and a quiet contrast to the virtuoso difficulties of the outer sections. The jazz influence appears again the coda and then concludes resolutely in a D Major chord.

ABOUT THE RECORDING

This recording was made during a recital on November 9, 1982, in the Ballroom at the University of Tampa. Dr. Terry Mohn was the recording engineer.

STEINWAY PIANO

ABOUT THE COVER

The front cover was designed by American artist, Harold Nosti. Well-known for his wood sculptures, Mr. Nosti is a professor at the University of Tampa.

JUDITH EDBERG

Judith Edberg, Director of Piano Studies at the University of Tampa, studied piano and composition with Clark Eastham when she was 13 years old. Encouraged to consider a career as a pianist by Mr. Eastham, she began training with Detroit's leading pianists during the 40's: Edward Bredshall, Mischa Kottler, and Julius Chajes. She then went to Paris to study with Lazzare Levy. After receiving both the Bachelor and Master of Music degrees from Wayne State University in Detroit, she began a concert career which included appearances with numerous symphony orchestras performing the Mendelssohn G Minor Piano Concerto, the Schumann A Minor Piano Concerto, the Bach D Minor Concerto, the Shostakovitch Piano Concerto #1, and Gershwin's Rhapsody in Blue.

Her keyboard interest also extend into the harpsichord repertoire where she has also performed the Bach Brandenburg Concerto #5 with the Hoffman String Quartet and the Bach Concerto for Harpsichord and 2 Flutes at the annual Bach for Baroque Festival in Detroit.

After hearing a recording of Judith Edberg performing works for left hand alone by Scriabine and Bach-Brahms, concert pianist Leon Fleisher invited her to come and coach with him on this little performed solo repertoire.

In the Spring of 1982, the University of Tampa awarded Judith Edberg a Faculty Development Fellowship Grant to study the piano works of Clark Eastham with the composer. This recording was made live in recital at the University of Tampa as a result of those studies.

TAF-112982

"CHICAGO BLUES ANTHOLOGY"

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DOUBLE ALBUM



Big Boy Spires



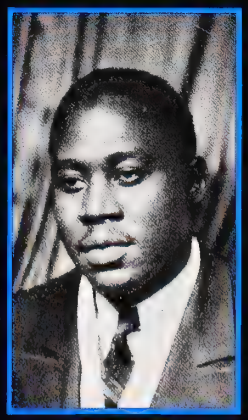
Robert Nighthawk



Floyd Jones



Willie Mabon



Memphis Slim



Johnny Shines



"CHICAGO BLUES ANTHOLOGY"

Side One

TOUGH TIMES (John Brim) 3:00
John Brim

ANNA LEE (Robert Nighthawk) 3:12
Robert McCullum

SO GLAD I FOUND YOU (Johnny Shines) 2:24
Johnny Shines

HAVING FUN (Memphis Slim) 2:18
Peter Chatman

GOIN' AWAY BABY (Jimmy Rogers) 2:41
James A. Lane

I DON'T KNOW (Willie Mabon) 3:06
Willie Mabon

Side Two

DARK ROAD (Floyd Jones) 3:15
Floyd Jones

DUST MY BROOM (Elmore James) 3:00
Elmore James

EISENHOWER BLUES (J. B. Lenoir) 2:50
J. B. Lenoir

BY MYSELF (Big Bill Broonzy, Washboard Sam) 3:00
Wm. Broonzy

MURMUR LOW (Big Boy Spires) 2:39
Arthur Spires

RATTLESNAKE (John Brim) 3:05
John Brim

Side Three

I SEE MY BABY (Elmore James) 3:00
Elmore James

KOREA BLUES (J. B. Lenoir) 2:48
J. B. Lenoir

YOU CAN'T LIVE LONG (Floyd Jones) 2:50
Floyd Jones

I CAN'T STOP (Otis Rush) 2:13
Willie Dixon

THIRD DEGREE (Eddie Boyd) 3:08
Eddie Boyd

TEN YEARS AGO (Buddy Guy) 2:35
Buddy Guy

Side Four

BE CAREFUL (John Brim) 2:40
John Brim

JACKSON TOWN GAL (Robert Nighthawk) 2:48
Robert McCullum

THE WORLD'S IN A TANGLE (Jimmy Rogers) 2:50
James A. Lane

YOU KNOW MY LOVE (Otis Rush) 2:40
Willie Dixon

MY TIME AFTER A WHILE (Buddy Guy) 2:57
Geddins & Bager

CHICAGO BOUND (Jimmy Rogers) 2:40
James A. Lane

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Album Design: Hemu Ghia Aggarwal

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JACKET MADE IN CANADA


Russische
Fantasie RIMSKY – KORSSAKOFF
Legende
Violinkonzert Nr.2
WIENIAWSKI
Franc Mueller, Violine
Rheinische Philharmonie
Pierre Stoll ; Walter Crabeels

Russische Fantasie

Seite 1

Nikolai Rimsky-Korssakoff (1844—1908)
Russische Fantasie für Violine und Orchester
(Fantaisie de Concert sur des themes russes h-moll op. 33)

Henri Wieniawski
Legende g-moll op. 17

Franc Mueller, Violine
Rheinische Philharmonie, Dirigent Pierre Stoll

Seite 2

Henri Wieniawski
Konzert für Violine und Orchester Nr. 2 d-moll op. 22

Allegro moderato attaca
Romance Andante non troppo attaca
Allegro con fuoco Allegro moderato (á la Zingara)

Franc Mueller, Violine
Rheinische Philharmonie, Dirigent Walter Crabeels

Franc Mueller, ein Geiger der jüngeren Generation, in der Tradition des böhmischen Musikantentums aufgewachsen, zeigte schon sehr früh seine musikalische Begabung. In der Musikmetropole Prag wurde er von hervorragenden Repräsentanten der berühmten Geigenschule Otokar-Sevciks herangebildet.
Als Konzertmeister führte ihn sein Weg über das Salzburger Mozarteumorchester, den Stuttgarter Philharmonikern zur Rheinischen Philharmonie. Ausgedehnte Konzertreisen führten ihn durch Europa und die Vereinigten Staaten von Amerika. Franc Mueller spielt ein Instrument des Cremoneser Geigenbauers Andrea Guarneri aus dem Jahre 1662.

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Die soziale Struktur und die musikinstrumenten-feindliche orthodoxe Kirche in Rußland waren starke Hindernisse für ein Aufblühen des autochthonen Musiklebens in den Epochen der westeuropäischen Renaissance, Barock und Klassik. An den adligen Magnatenhöfen wurde nur westeuropäische Musik gepflegt. Erst mit dem 19. Jahrhundert kam ein Umbruch durch eine Gruppe von russischen nationalbewußten Komponisten, die sich aus der sehr dünnen Bürgerschicht rekrutierten. Neben den mehr westlich orientierten Komponisten wie Tschaikowsky, Arensky, Glasunow, Tanejew, später Rachmaninow, war es vor allem das „Mächtige Häuflein" — die jungrussischen Novatoren nationaler Prägung. Ihr Präkursor Michail Glinka gab mit seiner Bauernoper „Iwan Sussanin" das Signal zum Aufbau der nationalen Komponistenschule. Die fünf Mitglieder des „Mächtigen Häufleins" kamen aus verschiedenen Berufen: der Naturwissenschaftler Balakirew, Chemiker und Mediziner Borodin, Gardeoffizier Cui, Marineleutnant Rimsky-Korssakoff und der Vollblutmusiker Modest Mussorgsky. Das umfassendste Musikstudium absolvierte Rimsky-Korssakoff, der dann auch als Lehrer, Berater und oft Instrumentator seinen Freunden diente. Nach seinem Abschied vom Marinedienst widmete er sich voll der pädagogischen und kompositorischen Tätigkeit. Als Professor für Komposition und Instrumentation am Konservatorium in St. Petersburg übte er einen starken Einfluß auf die jüngere Musikergeneration Rußlands aus und zu seinen Schülern zählte eine ganze Reihe bedeutender Komponisten wie Arensky, Glasunow, Ljadow, Gretschaninow und auch Prokofiew und Strawinsky. Rimsky-Korssakoff schuf die erste russische Sinfonische Dichtung („Sadko") und die heimatliche Folklore findet sich in mehreren Instrumentalwerken und Opern, die alle eine glänzende und farbige — auf Berlioz, Liszt und Wagner geschulte — Instrumentierungskunst aufweisen. Seine „Konzertante Fantasie über Russische Themen" („Fantaisie sur Theme Russe") op. 33 aus dem Jahr 1886 hat die erstmals von Glinka („Kamarinskaja") konzipierte freie Fantasieform, in der die russischen Volkslieder und Tänze paraphrasiert werden. Die modale Melodik der Volksweisen, die mitreißenden Tanzrhythmen und die effektvolle Instrumentation sichern dieser virtuosen Musik kräftige Akzente und Farbigkeit.
Polnische Musik ist im allgemeinen Bewußtsein synonym mit dem Namen Chopins oder der heutigen Moderne. Aber bereits in der Renaissance und im Frühbarock erreichte das Musikleben in Polen einen Höhepunkt sowohl im Bereich der sakralen wie auch der profanen Musik. Georg Philipp Telemann meinte nicht nur die Volksmusik, als er begeistert schrieb: „Die polnische Musik muß nicht vom Holze sein . . . nun bringt ein polnisch Lied die ganze Welt zum Springen." Die spätere politische Entwicklung war für die Kulturpflege sehr ungünstig. Die Teilungen Polens durch die feindlichen Nachbarmächte brachten zugleich eine Vernichtung der polnischen Kunst und Kultur. Viele Künstler emigrierten oder schwiegen. Auch das „geigende Wunderkind" Henryk WIENIAWSKI (1835-1880) verließ seine Vaterstadt Lublin bereits im Alter von 8 Jahren, um sein Musikstudium fortsetzen zu können. Der 11jährige Wieniawski beendete das Pariser Conservatoire mit Grand-Prix-Diplom, studierte später auch noch Komposition bei Collet. Ab 1850 datiert nun eine äußerst rege und erfolgreiche Virtuosenlaufbahn in ganz Europa und in den Vereinigten Staaten. Konzerte mit berühmten Pianisten wie Anton Rubinstein und Pauline Lucca, zumeist aber mit seinem Bruder Jozef, pädagogische Tätigkeit in Petersburg und in Brüssel (als Nachfolger von Vieuxtemps), sowie Kammermusik (in London mit Ernst und Joachim) und natürlich auch seine Kompositionen brachten ihm Ruhm und Erfolge. Sein Schaffen ist ungleichwertig — neben wertvollen Kompositionen wie L'ecole moderne op. 10, Etüden-Capricen op. 18, Polonaisen und 2 Konzerten stehen modische „Pieces de salon".

Zu den profiliertesten Kompositionen gehört sein II. Violinkonzert d-moll op. 22, vollendet 1856, aber erst 1870 vom Schott-Verlag veröffentlicht. Die 3 Sätze gehen ohne Pause ineinander. Im ersten Satz (Allegro moderato) beginnt das Orchester mit dem leidenschaftlichen Hauptthema, das von dunklen, düsteren Klopfen und Tremolli der Baßstimmen begleitet wird. Nach einer dramatischen Steigerung erklingt ohne Übergang das lyrische, kantable zweite Thema (Hornmelodie). Beide Themen werden in verschiedenen Tonarten wiederholt und zum Fortissimo-Ausbruch gebracht. Im plötzlichen Schweigen intoniert die Violine solo im hellen „dolce ma sotto voce" im breiten, ruhigen Bogen das erste Thema. Nach leidenschaftlichen Aufschwung in „Appassionato" folgt in der Solovioline das zweite Thema. Eine ruhige Orchesterepisode leitet unmittelbar in den II. Satz „Andante non troppo" (in B-dur) ein — eine stimmungsvolle Romanze mit zarter, durchsichtiger gitarrenartiger Begleitung im Barcarolen-Rhythmus des Orchesters. Nach vier Strophen dieses Liebesliedes wird die verträumte Stimmung durch scharfe Dissonanzakkorde jäh unterbrochen. Nach einer Generalpause und kurzer Violinkadenz folgt dann der schwungvolle „Alla zingara"-Satz (Allegro con fuoco) mit seinen Tanzrhythmen und Tanzmotiven. Plötzlich erklingt jedoch wieder das lyrische zweite Thema aus dem ersten Satz — zuerst ruhig dann immer leidenschaftlicher, muß dann aber den Zigeunerrhythmen weichen. Ein musikantisch effektvolles Finale, das vom Solisten große Virtuosität abverlangt.

Die Legende op. 17 (gedruckt 1860) ist ein echtes Stück hochromantischer Expressivität und Melodieseligkeit. Im dreiteiligen Aufbau (g-moll, G-dur, g-moll) werden der Rhythmus, die Melodik und auch die Stimmung schön kontrastiert und differenziert.

Alex Blin

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SCHUMANN

PIANO CONCERTO in A Minor, Op. 54

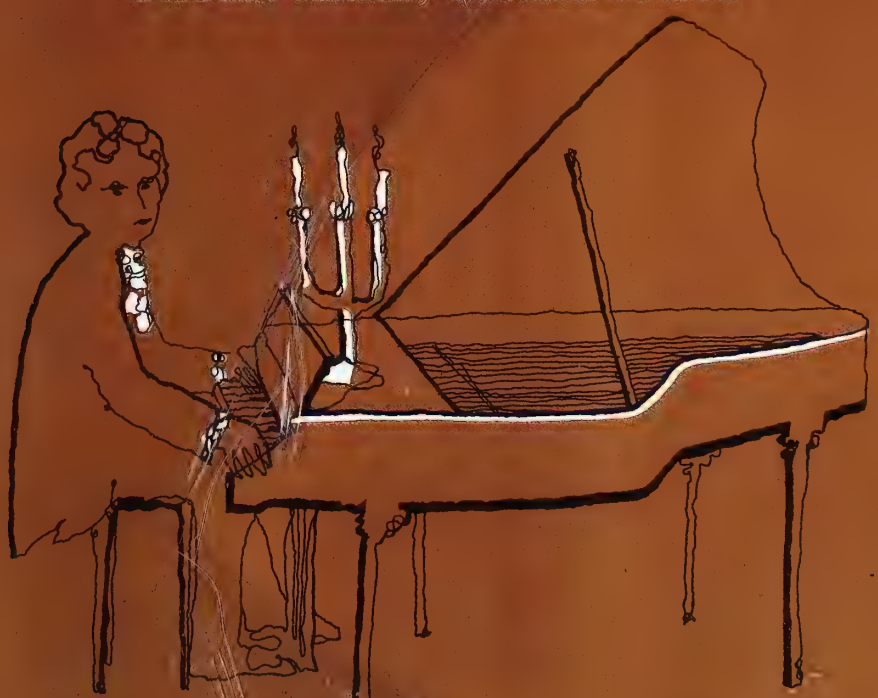
CHOPIN

PIANO CONCERTO No. 2 in F Minor, Op. 21

FOU TS'ONG, PIANO

LONDON SYMPHONY ORCHESTRA

PETER MAAG, CONDUCTING



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SIDE ONE

SCHUMANN (1810-1856)

Piano Concerto in A minor, Op. 54

1st Movement: allegro Affetuoso (15:14)

2nd and 3rd Movements: Intermezzo-Allegro vivace (16:00)

SIDE TWO

CHOPIN (1810-1849)

Piano Concerto No. 2 in F minor, Op. 21

1st Movement: Maestoso (13:58)

2nd Movement: Larghetto (9:43)

3rd Movement: Allegro vivace (8:46)

FOU TS'ONG, piano

LONDON SYMPHONY ORCHESTRA

PETER MAAG conducting

Schumann: Piano Concerto, Op. 54—Essentially the pianist, Schumann was happiest when composing for his favorite instrument. In composing the *Piano Concerto in A minor* he worked with care and unusual perception in handling the supporting orchestra, without sacrificing the import of his solo instrument. He realized unanimity between both, resulting in the rhythmic invention and youthful verve, the detailed wealth of melody and harmony, and the unusual sonorous effects in this work.

As early as his seventeenth year (1827), Schumann was eager to compose a concerto, but he was not well enough versed in the technicalities of music or of the orchestra. Three years later, while studying for the law at Heidelberg, he made another effort, and this, like the former, was discarded. Then, sometime in the late 1830's, Schumann heard Mendelssohn play his *Concerto in G minor*. The event seems to have given him the idea that he would never be successful in the composition of a concerto in three movements. In a letter to his wife-to-be, Clara Wieck, he confessed: "I see that I cannot write a concerto for the virtuosos: I must plan something else."

Schumann began the composition of the concerto in his thirty-first year (1841). Actually, it was a separate, short work entitled "Rhapsody for piano and orchestra," and Schumann's wife, Clara, played it for the first time in August of that year. It does not seem to have met with any success, and no publisher would print it. By adding two movements, the concerto was finished four years later and presented in December, 1945, in Dresden under the direction of Ferdinand Hiller (to whom it was dedicated). Clara Schumann was the soloist. Schumann later made some minor changes for a performance in Vienna in 1847.

At first the work gained little recognition. The piano part seemed insufficiently brilliant, and Liszt removed it from his repertoire—an act which he later regretted.

Like Beethoven's last two concertos, this one by Schumann breaks with classical tradition by making the piano begin at once, without waiting until an orchestral introduction has presented the thematic material. The work mainly follows the sonata form, but this is interrupted by a quiet interlude in A-flat. After a brief and energetic series of chords on the piano, the main theme is introduced by the wind instruments, then by the piano. The first bar of this theme forms the basis of the development of the coda, while the second bar forms the germ of the theme of the second and third movements. The second movement begins with a dialogue between piano and strings. After a repetition of the dialogue, soloist and orchestra pass abruptly over to the lively third movement. Then the piano spins a glittering web around the orchestra's melodies. To link the latter movements to the former, Schumann ingeniously recalls the principal theme of his first movement in the last bars of the Intermezzo, connected without a break to the finale.

Robert H. Schauffler wrote: "To be so woefully misjudged by contemporaries as Schumann was, is sometimes an indication of true greatness. We of today have come to see that its democratic blending of piano and orchestra is chief among the A minor's glories and virtues. And we are not sorry to miss that wallowing in the slough of mere technique which was the vice of most of the older concertos."

Chopin's Concerto No. 2 in F minor, a misnomer, was really the composer's first concerto. Composed in 1829, but never published until 1836, it landed in second place numerically. It was partly Chopin's fault that the printing was delayed, for while on a journey from Paris to Vienna in 1830 he mislaid the orchestral parts. Though not considered Chopin at his best, the work is regarded as superior to the *E minor Concerto*, written in 1830. The first performance, in Warsaw in March of 1830, was a great success.

The *F minor Concerto* takes the normal, classical form. The first movement is virtuous, rich in melody and ideas, while the second movement is based mainly on a very poetic nocturne theme, embroidered with arabesques in the solo parts. Chopin related in a letter to a friend: "I composed the Adagio (Larghetto) of my concerto while my thoughts were with her." The young woman concerned was the singer Constantia Gladkowska, who was a pupil at the Warsaw Conservatory at the same time he was. Chopin was in love with her for several years, was in constant fear she might forget him, but he never dared confess his love. She married someone else in December of 1831. In 1936, when the concerto appeared it was dedicated to another love, the Countess Delphine Potocka.

The finale of the concerto is brilliant, with a wonderful melody for the soloist. Herbert Weinstock writes: "To say that the person who planned this movement was hopeless as regards form is to demonstrate a lack of understanding of the nature of musical construction. In 1829 Chopin was no fumbling pupil, but already a master."

Schumann wrote of Chopin: "If he published all his works anonymously, he would be recognized at once. In this lie both his strength and his weakness." Probably Schumann, who all his life strove to master the complications of orchestra and chamber music, felt more strongly than others that it was weak of Chopin to restrict himself to the piano. Today's musician finds Chopin's originality so rich and complex and so fresh that no limitations to its magic spell seem to exist. It is easy to see what Schumann meant by Chopin's "strength"—his extremely individual harmonies, original melodies, and his own peculiar manner of expression, combining inseparably the most refined and elegant "salon style" with the genuine freshness and boldness of the Polish character.

During the early 1830's when Chopin was at his greatest height as a composer and new compositions flowed from him, Schumann wrote an enthusiastic article about one of his compositions. The article concluded with the words: "Hats off, gentlemen—a genius!" Succinctly, that's *it*.

THE ARTISTS—In the short span of time since 1955, when his concert career began, **Fou Ts'ong** has given nearly 500 concerts in Eastern Europe. During the 1957 World Youth Festival in Moscow he shared the spotlight with violinist David Oistrakh. With an extraordinarily wide repertoire including Scarlatti and Bach, Chopin and Schumann, Prokofieff and Bartok, the art of Fou Ts'ong includes the mastery of no less than twenty-five piano concerti, many of which he has played with the most important orchestras of Europe.

One might say Mr. Fou's career really began some twenty-seven years ago when he was born in Peking. His father, a professor of art at the Shanghai Academy of Art (also a writer, lecturer, critic and translator of French and English classical literature) saw that his son was reared in an atmosphere of music, art and Eastern and Western literature. With music an important part of his home life, young Fou Ts'ong early developed a taste for Western music via recordings. At the age of ten he began his first musical studies with Italian pianist-conductor Mario Paci. These studies were interrupted in 1948 by the death of Paci and by the Chinese civil war. Musically inspired, however, the young man managed to continue his studies on his own, making his debut in Shanghai as soloist in Beethoven's *Emperor Concerto*. From this Fou Ts'ong went to Europe where he was prize-winner in the Polish International Competition of 1955, thereby earning a scholarship under Zbigniew Drzewiecki at the Warsaw Conservatory where, upon completion of his musical studies, he was graduated with the highest diploma.

Fou Ts'ong's London debut established him as a front rank piano personality. Among the accolades accorded him were highest praises regarding his "great sensitivity," "fastidious regard for clarity and style," "subtlety of feeling." None could surpass the bold prediction: "Rubenstein's successor!"

His United States debut took place in Cincinnati in 1961. Said the Enquirer, "The young artist plays with intense musical feeling and a remarkable purity of tone and life. His shading and phasing of the more lyrical Mozart passages show a maturity and thoughtfulness beyond his years. It is gratifying to hear a pianist who possesses such technical mastery succeed in keeping his playing under control at all times." Appearance at Carnegie Hall with the New York Philharmonic followed, and the Post said it this way: "A performance of European music that upheld the sternest Western standards and traditions." The World-Telegram and Sun: "Virtuoso to reckon with—an artist of considerable range in the bargain." "Phenomenal sense of design and a transparent touch to match. Mr. Fou," said the Herald Tribune, "played as if he were a seasoned Western professional with a pretty complete equipment: well-schooled and secure technique, pleasant tone, delicate phrasing and sound."

Peter Maag is the dynamic German conductor quickly making a name for himself among the current generation of top young conductors. This is his recording debut on Westminster Records.



Fou Ts'ong and conductor Peter Maag confer during preparation of recording.

MASTERING: CLAUDE RIE ENGINEERING: PETER CURIEL

LINER NOTES: JOHN NATOLI

COVER DESIGN: HARRY FARMLETT

CANDID PHOTOGRAPH: DEREK ALLEN MADE IN U.S.A.

RECORDED AT WALTHAMSTOW HALL, LONDON

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Library of Congress Catalog Card Nos.
77-750648 and 70-750649

This album was previously released as
Westminster No. WST-17040

SB 33-004

DOUG LUCAS

NIARA



SB 33-004

side A	side B
NIARA	ONE FOR YOU
HOME WON'T KNOW ME	WHEN IT BE THE MORNING
KINSHASA CHANT	AS IF WE KNEW

ALL COMPOSITIONS BY DOUGLAS LUCAS

MUSICIANS

DOUG LUCAS : Trumpet
YVAN DE SOUTER : Bass
PRODUCER FOR RKM : Bruno Castellucci
ENGINEER : Alan Ward
FRANCK WUYTS : Keyboards
BRUNO CASTELLUCCI : Percussions
COVER : Lani Jean-Marie
POEM : Lori Lucas

Recorded at Morgan Studios Brussels April 1975



Tonight a strong wind
Delivered to me
The muted shrieks
And desperate cries
Of Joshua lamenting
At a powerful pitch
As he went forth
To sound his strength
In oblong notes.

Then the wind died down
And blew again
In stops and starts
To reveal in wonder
Joshua proclaiming...
NIARA

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STARS SHOW TUNES

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Danny Hoctor's

DANCE CARAVAN '82

HLPS-4371—STARS S

Danny Hoctor's

DANCE CARAVAN '82



STATLER RECORDS PRESENTS



My Friends should see me now!!

by Lynda Gachi

SLP 1312

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STATLER RECORDS PRESENTS

MY FRIENDS SHOULD SEE ME NOW

By

Lynda Gache

LYNDA GACHE



LYNDA GACHE comes to us offering a background as rich and exciting as the routines that she will teach on her national tour with DANCE OLYMPUS. She was with the JUNE TAYLOR DANCERS on the JACKIE GLEASON SHOW, worked the famous JONES BEACH MARINE THEATRE IN NEW YORK and was one of the glamorous multi-talented ROCKETTES at the RADIO CITY MUSIC HALL and is presently Co-owner for the JUNE CLAIRE SCHOOL OF DANCE. Her TAP and JAZZ routines and production numbers PRE—SCHOOL novelties and latest style dances will highlight every show. Choreographer for New York's Largest Club, the famous COLONIE HILL, her routines are a must for devotees of Tap, Jazz and pre-school work.

MY FRIENDS SHOULD SEE ME NOW

By

Lynda Gache

SLP 1312 33⅓ RPM

Side A

1. They're Playing Our Song
2. One of Those Songs
3. Get Happy
4. Robert E. Lee
5. Go For It

Side B

1. If My Friends Could See Me Now
2. Another Cha Cha
3. I Can Do That
4. Everybody's Got The Right to be Wrong
5. Go To Hell

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Dance Tunes for Dance Caravan 1986

HLPS4426



Dance Tunes for Dance Caravan 1986

HLPS4426


Dawn
does it again
125
PRESCHOOL
TO PRO
•Production
•Precision
•Personality
Productions + Others Hb

Side 1—Preschool

ABA DABA HONEY MOON
TOP BANANA
I WANA BE LOVED BY YOU
I'M A LITTLE PIGLET
BE MY LITTLE BABY BUMBLE BEE
CAROLINA IN THE MORNING
JAZZ BABY
BABY JUNE AND HER NEWSBOYS
RAGTIME COWBOY JOE
FASHIONS ON PARADE

Side 2—Pro

FIREBALL MALL
THAT'S A PLENTY
SING SING SING
ALEXANDERS RAGTIME BAND
BIG BAND MEDLEY
DANCE 10 LOOKS 3
MY WIFE THE DANCER
BABY FACE



Dawn does it again.

DAWN'S DONE IT AGAIN!

She's put together an album of songs featuring a variety of moods and styles with numbers to open, close and add that special sparkle to any show. Tunes for tiny tots to teens to adults—precision, production, props, novelties, gimmicks—are all represented. Whether it's Dixieland or Disco, Country or Classy, it's all dazzling, danceable, dynamic, and exciting—just like Dawn!

Special thanks to: Kelly Crafton, Miriam Sellers, Diane Herbert, Denise Shores, Greg Harrison, Jim/Mary McAndrew and all of my students for their part in making these numbers come alive and this album a success.

Kelly Crafton, the pert daughter of Dawn Crafton, grew up dancing, and soon became a "caravan kid" touring for 3 national tours. A dance major at Maryland University, moved to New York and is now with the national touring company of David Merrick's Broadway show "42nd Street." She is known and adored by everyone.

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The Victorious Gospel Jubilees

$ 898



Distributed By
PRODUCTIONS
Hialeah, Fla

MALACO
RECORDS #4361

The Victorious Gospel Jubilees

Side 1

1. You Gotta Have It	3:16
2. Prayer Changes Things	2:20
3. Child of God	4:09
4. Jesus Never Left Me Alone	3:54
5. I Know The Lord Will Make A Way	2:18

Side 2

1. At the Close of the Day	4:48
2. I'll Fly Away	3:04
3. Oh Lord Have Mercy	1:48
4. I'm Gonna Serve the Lord	2:45
5. Heavy Load	2:57

Special Thanks To

Mr. Dave Clark of TK Productions
Robert "Bootsy" Jones
Mother Jones
&
Sam Jones of WOKJ/Jackson, Miss.

Recorded at Malaco Studios, Jackson, Mississippi
Mastered at Ardent Mastering Lab by Larry Nix
Produced by James Griffin and Herman Filligane
Recording & Remix Engineering by James Griffin
Keyboards by, Haran Griffin
All songs published by Malaco Music BMI
Album Design: Image Art Studio/Phil Allen

Since this group was born in 1972, The Victorious Gospel Jubilees of Dallas, Texas have appeared in churches, concert halls and auditoriums all over the United States spreading the gospel in song. It gives me a great pleasure to present to you from the Big "D" the Victorious Gospel Jubilees. It is difficult for records to recreate the total excitement and fervor that is generated by the Victorious Gospel Jubilees when they confront a live audience. Members of the group are:

Johnny Moss/lead singer
Willie Woods/Baritone
Billy Wilkerson/tenor
Howard Thomas/1st tenor
Aubrey Paris/drummer
Frank Jones/lead guitarist
Freddy Jones/bass guitarist(mgr.)

The Victorious Gospel Jubilees have sung with The Mighty Clouds of Joy, The Gospel Keynotes, Pilgrim Jubilees and Salem Travelers just to name a few. In this album these young men put these songs together with you in mind. Each song is an event. The Jubilees serve God because God blessed them not only with the talent to sing, but with a message to sing about. This album offers to the listener what may be termed as "True Gospel" in its fullness, yet it also projects a sound of today as well. The Victorious Gospel Jubilees are definitely gospel artists in their own right.

Sam Jones

WOKJ RADIO
Jackson, Mississippi

Distributed By TK PRODUCTIONS Hialeah, Fla.

MALACO RECORDS #4361

AMERICAN TOP 40

AMERICAN
TOP 40
PROGRAM NO.
721-15
CHART DATE
3/25/72

WATERMARK, INC.
931 N. La Cienega Boulevard
Los Angeles, California 90069
(213) 659-3834

FOR WEEK ENDING: March 25, 1972
CYCLE NO. 721 PROGRAM 13 OF 13
DISC & HALF HOUR NO 1a
PAGE NO. 1

SCHEDULED START TIME	ACTUAL TIME	ELEMENT	RUNNING TIME
00:00		THEME & OPENING OF HOUR I TALK UNIT #40 - DO YOUR THING - Isaac Hayes TALK UNIT #39 - COULD IT BE FOREVER - David Cassidy TALK UNIT	6:23
6:21		LOGO: CASEY'S COAST TO COAST	
6:23		LOCAL INSERT: C-1	:60
7:23		LOGO: AMERICAN TOP 40 TALK UNIT #38 - THEY SAY I FOUND MYSELF - Honey Cone TALK UNIT	3:30
10:51		LOGO: HITS FROM COAST TO COAST	
10:53		LOCAL INSERT: C-2	2:00
12:53		LOGO: AMERICAN TOP 40 TALK UNIT #37 - GIVE IRELAND BACK TO THE IRISH - Wings TALK UNIT #36 - NO ONE TO DEPEND ON - Santana TALK UNIT	7:44
20:35		LOGO: CASEY'S COAST TO COAST	
20:37		LOCAL INSERT: C-3	:60
21:37		LOGO: AMERICAN TOP 40 TALK UNIT #35 - EVERY DAY OF MY LIFE - Bobby Vinton TALK UNIT #34 - GLORY BOUND - Grass Roots TALK UNIT	5:41
27:16		LOGO: HITS FROM COAST TO COAST	
27:18 27:28		STATION I.D.: C-4 LOCAL INSERT:	:10 2:00

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FOR WEEK ENDING: March 25, 1972
CYCLE NO. 721 PROGRAM 13 OF 13
DISC & HALF HOUR NO 1b

SCHEDULED START TIME	ACTUAL TIME	ELEMENT	RUNNING TIME
29:28		LOGO: AMERICAN TOP 40 TALK UNIT #33 - TAKE A LOOK AROUND - Temptations TALK UNIT SPECIAL - ME AND BOBBY McGEE - Janis Joplin TALK UNIT	8:24
37:50		LOGO: CASEY'S COAST TO COAST	
37:52		LOCAL INSERT: C-5	:60
38:52		LOGO: AMERICAN TOP 40 TALK UNIT #32 - DAY DREAMING - Aretha Franklin TALK UNIT	3:02
41:52		LOGO: HITS FROM COAST TO COAST	
41:54		LOCAL INSERT: C-6	2:00
43:54		LOGO: AMERICAN TOP 40 TALK UNIT #31 - TAURUS - Dennis Coffey TALK UNIT #30 - DON'T SAY YOU DON'T REMEMBER - Beverly TALK UNIT Bremers	7:52
51:44		LOGO: CASEY'S COAST TO COAST	
51:46		LOCAL INSERT: C-7	:60
52:46		LOGO: AMERICAN TOP 40 TALK UNIT #29 - SWEET SEASONS - Carole King TALK UNIT #28 - FLOY JOY - Supremes TALK UNIT	4:50
57:36		THEME UP & UNDER W/TALK UNIT ENDING AT: 57:44 ~~THEME TO: 58:20~~	
58:20		EMERGENCY THEME RUNOUT TO: 58:44	
59:20		LOCAL INSERT C-8 STATION I.D.	:60 :10

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FOR WEEK ENDING: March 25, 1972
CYCLE NO. 721 PROGRAM 13 OF 13
DISC & HALF HOUR NO 2a

SCHEDULED START TIME	ACTUAL TIME	ELEMENT	RUNNING TIME
00:00 6:24		THEME & OPENING OF HOUR II TALK UNIT #27 - JOY - Apollo 100 TALK UNIT #26 - CRAZY MAMA - J.J. Cale TALK UNIT LOGO: CASEY'S COAST TO COAST	6:26
6:26		LOCAL INSERT: C-1	:60
7:26 13:06		LOGO: AMERICAN TOP 40 TALK UNIT #25 - WE'VE GOT TO GET IT ON AGAIN - Addrisi Bros. TALK UNIT #24 - HURTING EACH OTHER - Carpenters TALK UNIT LOGO: HITS FROM COAST TO COAST	5:42
13:08		LOCAL INSERT: C-2	2:00
15:08 23:22		LOGO: AMERICAN TOP 40 TALK UNIT #23 - RUNNIN' AWAY - Sly & Family Stone TALK UNIT #22 - AMERICAN PIE - Don McLean TALK UNIT LOGO: CASEY'S COAST TO COAST	8:16
23:24		LOCAL INSERT: C-3	:60
24:24 28:45		LOGO: AMERICAN TOP 40 TALK UNIT #21 - AIN'T UNDERSTANDING MELLOW - Jerry Butler TALK UNIT LOGO: HITS FROM COAST TO COAST	4:23
28:47 28:57		STATION I.D.: LOCAL INSERT: C-4	:10 2:00

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FOR WEEK ENDING: March 25, 1972
CYCLE NO. 721 PROGRAM 13 OF 13
DISC & HALF HOUR NO 2b

SCHEDULED START TIME	ACTUAL TIME	ELEMENT	RUNNING TIME
30:57		LOGO: AMERICAN TOP 40 TALK UNIT - Letter #20 - ROUNDABOUT - Yes TALK UNIT	4:47
35:42		LOGO: CASEY'S COAST TO COAST	
35:44		LOCAL INSERT: C-5	:60
36:44		LOGO: AMERICAN TOP 40 TALK UNIT #19 - A COWBOY'S WORK IS NEVER DONE - Sonny & Cher TALK UNIT	2:59
39:41		LOGO: HITS FROM COAST TO COAST	
39:43		LOCAL INSERT: C-6	2:00
41:43		LOGO: AMERICAN TOP 40 TALK UNIT #18 - BETCHA BY GOLLY, WOW - Stylistics TALK UNIT #17 - THE FIRST TIME EVER I SAW YOUR FACE -Roberta Flack TALK UNIT	8:20
50:01		LOGO: CASEY'S COAST TO COAST	
50:03		LOCAL INSERT: C-7	:60
51:03		LOGO: AMERICAN TOP 40 TALK UNIT #16 - ROCK AND ROLL LULLABY - B.J. Thomas TALK UNIT #15 - BANG A GONG - T. Rex TALK UNIT	7:27
58:30		THEME UP & UNDER W/TALK UNIT ENDING AT: 58:39 THEME TO: 58:49	
58:49		EMERGENCY THEME RUNOUT TO: 59:39 LOCAL INSERT: C-8	:60
59:49		STATION I.D.:	:10

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FOR WEEK ENDING: March 25, 1972
CYCLE NO. 721 PROGRAM 13 OF 13
DISC & HALF HOUR NO 3a

SCHEDULED START TIME	ACTUAL TIME	ELEMENT	RUNNING TIME
00:00		THEME & OPENING OF HOUR III TALK UNIT #14 - ROCKIN' ROBIN - Michael Jackson TALK UNIT #13 - IN THE RAIN - Dramatics TALK UNIT	8:21
8:19		LOGO: CASEY'S COAST TO COAST	
8:21		**LOCAL INSERT:** C-1	:60
9:21		LOGO: AMERICAN TOP 40 TALK UNIT #12 - PRECIOUS & FEW - Climax TALK UNIT - Letter #11 - DOWN BY THE LAZY RIVER - Osmonds TALK UNIT	6:43
16:02		LOGO: HITS FROM COAST TO COAST	
16:04		**LOCAL INSERT:** C-2	2:00
18:04		LOGO: AMERICAN TOP 40 TALK UNIT #10 - I GOTCHA - Joe Tex TALK UNIT #9 - EVERYTHING I OWN - Bread TALK UNIT	5:52
23:54		LOGO: CASEY'S COAST TO COAST	
23:56		**LOCAL INSERT:** C-3	:60
24:56		LOGO: AMERICAN TOP 40 TALK UNIT #8 - JUNGLE FLVER - Chakachas TALK UNIT	4:15
29:09		LOGO: HITS FROM COAST TO COAST	
29:11 29:21		**STATION I.D.:** **LOCAL INSERT:** C-4	:10 2:00

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FOR WEEK ENDING: March 25, 1972
CYCLE NO. 721 PROGRAM 13 OF 13
DISC & HALF HOUR NO 3b

SCHEDULED START TIME	ACTUAL TIME	ELEMENT	RUNNING TIME
31:21		LOGO: AMERICAN TOP 40 TALK UNIT #7 - THE WAY OF LOVE - Cher TALK UNIT #6 - WITHOUT YOU - Nilsson TALK UNIT	6:44
38:03		LOGO: CASEY'S COAST TO COAST	
38:05		LOCAL INSERT: C-5	:60
39:05		LOGO: AMERICAN TOP 40 TALK UNIT #5 - MOTHER AND CHILD REUNION - Paul Simon TALK UNIT	3:09
42:12		LOGO: HITS FROM COAST TO COAST	
42:14		LOCAL INSERT: C-6	2:00
44:14		LOGO: AMERICAN TOP 40 TALK UNIT #4 - PUPPY LOVE - Donny Osmond TALK UNIT #3 - LION SLEEPS TONIGHT - Robert John TALK UNIT	5:57
50:09		LOGO: CASEY'S COAST TO COAST	
50:11		LOCAL INSERT: C-7	:60
51:11		LOGO: AMERICAN TOP 40 TALK UNIT #2 - HEART OF GOLD - Neil Young TALK UNIT #1 - A HORSE WITH NO NAME - America TALK UNIT	6:57
58:08		THEME UP & UNDER W/TALK UNIT ENDING AT: 58:37	
		~~THEME TO: 58:50~~	
		EMERGENCY THEME RUNOUT TO: 59:37	
58:50		LOCAL INSERT: C-8	:60
59:50		STATION I.D.:	:10

Jean Carrington Cook
Pianist

SIDE ONE

Carnaval op. 9 by Schumann
- Préambule
- Pierrot
- Arlequin
- Valse Noble
- Eusebius
- Florestan
- Coquette
- Réplique
- Papillions
- A.S.C.H. - S.C.H.A. (dancing Letters)
- Chiarina
- Chopin
- Estrella
- Reconnaissance
- Pantalon et Columbine
- Valse allemande
- Paganini
- Aveu
- Promenade

SIDE TWO

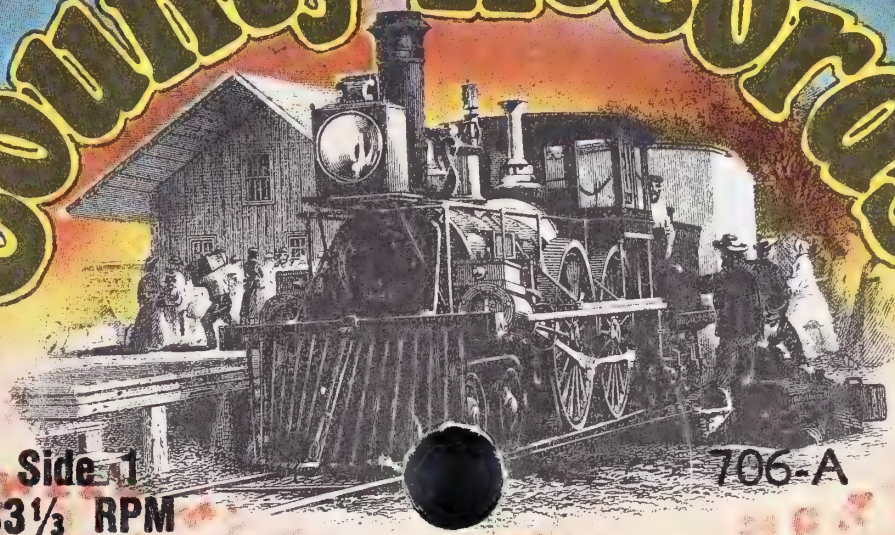
Carnaval (Continued)
- Pause
- Marche des Davids bundler contre les Philistins

Sonate in E min. by Grieg
- Allegro Moderato — Fiords
- Andante Molto — cantabile
- Alla Menuetto — Gnomes
- Molto Allegro — Dance of the Snow Queen's Furies

Carrington Records — Library of Congress Catalogue Card Numbers 77-750721 and 77-750722.
Recorded at Bias Recording Company, Falls Church, Virginia

JEAN CARRINGTON COOK born in Richmond, began piano lessons at the age of five. Her early work was under Virginia Haslett Wylie, Ellen Guigon and Florence Richardson Robertson. She attended St. Catherine's School in Richmond, Converse College in South Carolina and was graduated with a Bachelor of Music degree from Syracuse University. She further specialized in her field with such masters as John Powell, Ernst Bacon, Heinrich Gebhard and Alexander Lipsky. She has given many recitals in major cities on the East Coast. As soloist she has appeared with the Syracuse Civic and Fairfax Symphony Orchestras. Affiliated with Sigma Alpha Iota International Music Fraternity, she is a performing member of the Friday Morning Music Club of Washington. She has recently given recitals in Japan, Scotland and Bangkok, Thailand.

County Records



Side 1
33⅓ RPM

706-A

JOE & JANETTE CARTER sing
CARTER FAMILY FAVORITES

1. CURTAINS OF NIGHT (M. Carter)
2. WILL YOU MISS ME (A. P. Carter)
3. I'M GOING HOME (Sara Carter)
4. LONESOME BLUES (Sara & M. Carter)
5. FARTHER ON (Sara Carter)
6. KITTY AND I (Joe Carter)

(All songs BMI)

County Records



Side 2
33⅓ RPM

706-B

JOE & JANETTE CARTER sing
CARTER FAMILY FAVORITES

1. ANCHORED IN LOVE (A. P. Carter)
2. WALTZING WITH YOU (Janette Carter)
3. HIGHER GROUND (Sara & M. Carter)
4. LET OLD JORDAN ROLL (Joe Carter)
5. RAMBLIN' MAN (Janette Carter)
6. SWEET STORY OF OLD (Arr. Joe & Janette Carter)

(All songs BMI)

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3. WHAT YOUR ABOUT
4. YOU MADE THE SUNSHINE
5. COME SUNDOWN
6. CHICKEN FEED

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VOL. 1



BRONCO RECORDS

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1. ME MYSELF & I
2. MOVIN ON
3. IT'S WRITTEN ALL OVER YOUR FACE
4. LOVE OF MY LIFE
5. WHEN I DREAM OF YOU

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EMI



Die Stimme seines Herrn

STEREO

1 C 163-30 125

A

Seite 1

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REFLEXE - STATIONEN EUROPÄISCHER MUSIK

WELTLICHE MUSIK IM CHRISTLICHEN UND JÜDISCHEN SPANIEN (1450-1550)

HOFMUSIK UND FRAUENLIEDER im Zeitalter der Entdecker (1492-1553)

„Villancicos" aus „Cancionero de la Colombina" (Ende 15. Jh.) · Niña y viña (Anonym) · Propiñán de melyor (Anonym) · Como no le andaré yo? (Anonym) · **Recercada** (Anonym) · **Fantasia und Pavana** (Milan) · **„Villancicos" aus „Cancionero de Palacio" (1490-1530)** · Al alva venid, buen amigo (Anonym) · Perdi la mi rrueca (Anonym) · A los baños del amor (Anonym) · Fantasia und Romanesca (Anonym) · Pues bien para esta (Garcimuñós) · Si avéis dicho, marido (Anonym)

Ensemble Hespèrion XX

MADE IN GERMANY

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URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN



STEREO

1 C 163-30 125

B

Seite 2

℗ 1976 EMI Electrola GmbH

REFLEXE - STATIONEN EUROPÄISCHER MUSIK

WELTLICHE MUSIK IM CHRISTLICHEN UND JÜDISCHEN SPANIEN (1450-1550)

HOFMUSIK UND FRAUENLIEDER im Zeitalter der Entdecker (1492-1553)

„Romances" aus „Cancionero de Palacio" (1490-1530) · Si d'amor pena sentis (Anonym) · O voy (Román) · Qu' es de ti, desconsolado? (Encina)

3 Recercadas sobre tenores (Ortiz)

Villancicos aus „Cancionero de Uppsala" (1500-1550) · Yo me soy la morenica (Anonym) · Si la noche haze escura (Anonym) · Soleta só jo aci (Anonym) · Con Con qué la lavaré? (Anonym) · Soy serranica (Anonym)

Ensemble Hespèrion XX

MADE IN GERMANY

ST 33

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN • MADE IN GERMANY •

EMI

Die Stimme seines Herrn

STEREO

1 C 163-30 126

A

Seite 3

℗ 1976 EMI Electrola GmbH

REFLEXE - STATIONEN EUROPÄISCHER MUSIK

WELTLICHE MUSIK IM CHRISTLICHEN UND JÜDISCHEN SPANIEN (1450-1550)

SEPHARDISCHE ROMANZEN aus der Zeit vor der Vertreibung der Juden aus Spanien (1492)

Pregoneros van y vienen (Anonym)
El rey de Francia tres hijas tenia (Anonym)
Una matica de Ruda (Anonym)
Palestina hermoza (Anonym)
Nani, nani (Anonym)
El rey que tanto madruga (Anonym)

Ensemble Hespèrion XX

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN

EMI



Die Stimme seines Herrn

STEREO

1 C 163-30 126

B

Seite 4

℗ 1976 EMI Electrola GmbH

REFLEXE - STATIONEN EUROPÄISCHER MUSIK

WELTLICHE MUSIK IM CHRISTLICHEN UND JÜDISCHEN SPANIEN (1450-1550)

SEPHARDISCHE ROMANZEN aus der Zeit vor der Vertreibung der Juden aus Spanien (1492)

Por qué llorax blanca niña (Anonym)
Moriccs los mis moricos (Anonym)
Lavava y suspirava (Anonym)
Paxarico tu te llamas (Anonym)
La Reina xerifa mora (Anonym)
Por alli pasó un cavallero (Anonym)

Ensemble Hespèrion XX

MADE IN GERMANY

ST 33

CSP

COLUMBIA SPECIAL PRODUCTS

A SERVICE OF COLUMBIA RECORDS

MODERN AMERICAN MUSIC SERIES

HENRY BRANT

CML 4956 PXLP 31265

1. SIGNS AND ALARMS
2. GALAXY 2 (1954)

HENRY BRANT conducting
Chamber Ensemble

"COLUMBIA" ® MARCAS REG. PRINTED IN U.S.A.

CSP

COLUMBIA SPECIAL PRODUCTS

A SERVICE OF COLUMBIA RECORDS

MODERN AMERICAN MUSIC SERIES

GEORGE ANTHEIL

BALLET MÉCANIQUE

CML 4956

PXLP 31166

CARLOS SURINACH conducting the

NEW YORK PERCUSSION GROUP

"COLUMBIA" ® MARCAS REG. PRINTED IN U.S.A.

that WONDERFUL OLD TWO-HOLER

by JOE PERHAM

STEREO
33 1/3 RPM

SIDE A
205058A

1. Uncle was full of his subject.
2. The chemical toilet
3. Varnished the toilet seat
4. At Ole's farm
5. "The passing of the Backhouse"
   A POEM BY R.W. RILEY

that WONDERFUL OLD TWO-HOLER

by JOE PERHAM

STEREO
33 1/3 RPM

SIDE B
205058B

1. "There was a young fella named Hyde"
2. The Privy Inspector and the W.C.
3. One pot and Yukon crabs
4. The 3-story one holer
5. A good job of hoss startin'
6. Protectin the town

OHIO PLAYERS
"ECSTASY"

STEREO
WB 2021
SIDE 1
(WB 2021 A)

1. ECSTASY 2:27
2. YOU AND ME 3:12
3. NOT SO SAD AND LONELY 3:20
   (L. Crane, B. Baine) Southfield Music, Inc. (ASCAP)
4. (I WANNA KNOW) DO YOU FEEL IT 4:23
5. BLACK CAT 4:25

Produced & Arranged By the Ohio Players for Westbound Records, Inc.
All Selections Written By The Ohio Players &
Published By Bridgeport Music, Inc. (BMI) Except
"Not So Sad And Lonely" & "Food Stamps Y'All"

℗ 1973 WESTBOUND RECORDS, INC.
DETROIT, MICHIGAN

DISTRIBUTED BY JANUS RECORDS N.Y. N.Y.

OHIO PLAYERS
"ECSTASY"



STEREO
WB 2021
SIDE 2
(WB 2021 B)

1. FOOD STAMPS Y'ALL 3:12
   (L. Crane, B. Baine) Southfield Music, Inc. (ASCAP)
2. SPINNING 3:04
3. SLEEP TALK 3:15
4. SILLY BILLY 4:26
5. SHORT CHANGE 2:55

Produced & Arranged By the Ohio Players for Westbound Records, Inc.
All Selections Written By The Ohio Players &
Published By Bridgeport Music, Inc. (BMI) Except
"Not So Sad And Lonely" & "Food Stamps Y'All"

℗ 1973 WESTBOUND RECORDS, INC.
DETROIT, MICHIGAN

DISTRIBUTED BY JANUS RECORDS N.Y. N.Y.


COLUMBIA
THE ELECTRIC FLAG
An American Music Band
A LONG TIME COMIN'
CS 9597
SIDE 1
XSM 135248
1. KILLING FLOOR -C. Burnett-
2. GROOVIN' IS EASY -R. Polte-
3. OVER-LOVIN' YOU -B. Goldberg - M. Bloomfield-
4. SHE SHOULD HAVE JUST -R. Polte-
5. WINE -Trad. - arranged & adapted by M. Bloomfield-
"360 SOUND" STEREO "360 SOUND"
®"COLUMBIA" MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
THE ELECTRIC FLAG
An American Music Band
A LONG TIME COMIN'
CS 9597
SIDE 2
XSM 135249
1. TEXAS -B. Miles - M. Bloomfield-
2. SITTIN' IN CIRCLES -B. Goldberg-
3. YOU DON'T REALIZE -M. Bloomfield-
4. ANOTHER COUNTRY -R. Polte-
5. EASY RIDER -M. Bloomfield-
"360 SOUND" STEREO "360 SOUND"
®"COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

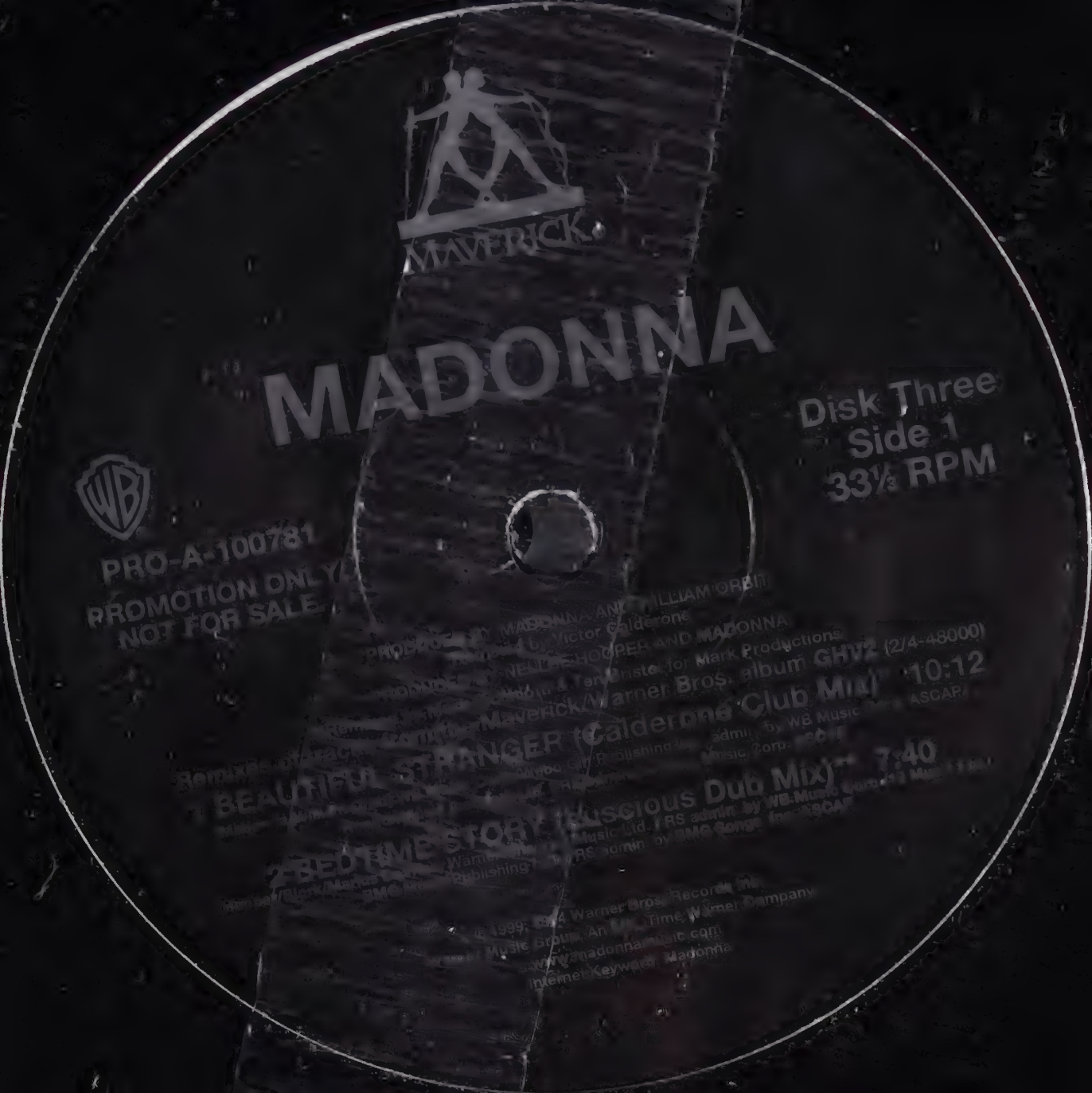

®ffrr
LONDON
LONG PLAYING
made in U.S.A.
full frequency range recording
LL 3279
side 1
TELSTAR
THE SOUNDS OF THE TORNADOES
1. TELSTAR (Meek)
2. RED ROSES AND A SKY OF BLUE (Meek)
3. CHASING MOONBEAMS (Lavern)
4. EARTHY (Caddy)
5. SWINGING BEEFEATER (Meek)
6. THEME FROM A SUMMER PLACE (Steiner)
THE TORNADOES
(ARL 5700)
UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED


ffrr
LONDON
LONG PLAYING
made in U.S.A.
full frequency range recording
LL 3279
side 2
TELSTAR
THE SOUNDS OF THE TORNADOES
1. LOVE AND FURY (Duke)
2. DREAMIN' ON A CLOUD (Burt)
3. RIDIN' THE WIND (Bellamy)
4. THE BREEZE AND I (Lecuona; Camarata)
5. JUNGLE FEVER (Goddard)
6. POPEYE TWIST (Caddy)
THE TORNADOES
(ARL 5701)
UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED


REVENGE
RECORDS
Side A
Sweet Revenge
Publishers (ASCAP)
REV 8
33⅓ RPM
POWERULE
Brick In A Wall
(O. Marcano, E. Vill., V. Maria)
1. Vocal (4:01)
2. Instrumental (3:58)
3. Acapella (2:52)
Produced, arranged & mixed by Powerule
Engineered by Dr. Beat at Funky Slice Studio
Brooklyn, N.Y.
Dedicated to Honey B
℗ © 1990
Revenge Records
(718) 468-4991


REVENGE
RECORDS
Side B
Sweet Revenge
Publishers (ASCAP)
REV 8
33 1/3 RPM
POWERULE
Let The Years Roll
(V. Maria, E. Vill., O. Marcano)
1. Vocal (4:21)
2. Instrumental (4:16)
Produced, arranged & mixed by Powerule
Engineered by Matt Cole at Sound Track City,
New York City
Dedicated to Honey B
℗ © 1990
Revenge Records
(718) 468-4991


MAVERICK
MADONNA
Disk One
Side 1
33⅓ RPM
PRO-A-100781
PROMOTION ONLY.
NOT FOR SALE.
*PRODUCED BY MADONNA, GUY SIGSWORTH AND WILLIAM ORBIT
*Remix by Chris Staropoli for That Kid Chris Productions Inc.
**PRODUCED BY MADONNA AND MIRWAIS AHMADZAI
**Remix and Additional Production by Timo Maas + Martin Buttrich/Mixed by Andy Bolleshon at Electro Island, Hannover
Remixes of tracks available on the Maverick/Warner Bros. album GHV2 (2/4-48000)
1 WHAT IT FEELS LIKE FOR A GIRL (That Kid Chris Caligula 2001 Mix)* 9:51
(Madonna/Guy Sigsworth) WB Music Corp./Webo Girl Publishing, Inc. admin. by WB Music Corp. ASCAP/Universal-PolyGram
Int'l. Publ., Inc. ASCAP. Includes an excerpt from "The Cement Garden," courtesy of Charlotte Gainsbourg and Constantin Film AG
Contains samples of "The Network of Sparks: a). The Delicate Code" by David Torn,
used courtesy of David Torn and ECM Records.
2 DON'T TELL ME (Timo Maas Mix)** 6:55
(Madonna/Mirwais Ahmadzai/Joe Henry)
WB Music Corp./Webo Girl Publishing, Inc. admin. by WB Music Corp. ASCAP/1000 Lights Music Limited/
Warner-Tamerlane Pub. Corp. BMI/WB Music Corp./Lemz Music/True North Music ASCAP
℗ 2000 Warner Bros. Records Inc.
Warner Music Group, An AOL Time Warner Company.
www.madonnamusic.com
Internet Keyword: Madonna


MAVERICK
MADONNA
Disk Three
Side 1
33⅓ RPM
PRO-A-100781
PROMOTION ONLY
NOT FOR SALE
Maverick/Warner Bros. album GHV2 (2/4-48000)
1 BEAUTIFUL STRANGER (Calderone Club Mix) 10:12
2 BED TIME STORY (Luscious Dub Mix) 7:40
1999 Warner Bros. Records Inc.
Music Group. A Time Warner Company
www.madonnamusic.com
Internet Keyword: Madonna

COLUMBIA

SATOSHI TOMIIE
FEATURING KELLI ALI
Love In Traffic

33 1/3 RPM
STEREO

COLUMBIA

CAS 016618
XSS 16618A

1. Love In Traffic (Satoshi's Dark Path Remix) 12:08

Satoshi Tomiie- Music and Lyrics by, Ko Kimura
Executive Producer- Judith Weinstein;
℗ 2001 Sony Music Entertainment (Japan) Inc.

"Columbia" Reg. U.S. Pat. & Tm. Off. Marcs Registrada

COLUMBIA

SATOSHI TOMIIE
FEATURING KELLI ALI
Love In Traffic

33 1/3 RPM
STEREO

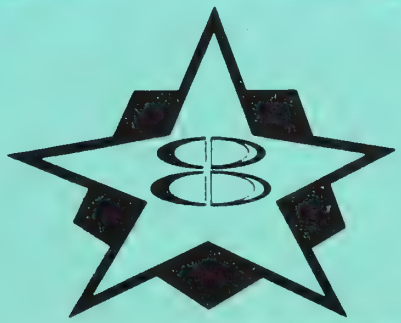
COLUMBIA

CAS 016618
XSS 16618B

1. Love In Traffic (John Creamer & Stephane K Remix) 10:12

Satoshi Tomiie- Music and Lyrics by, Ko Kimura
Executive Producer- Judith Weinstein;
℗ 2001 Sony Music Entertainment (Japan) Inc.

"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada



Common Cause

BBZ-114
33 1/3 RPM
STEREO

"COOL OUT"

Written and Produced by
George Mitchell & Jay Zotos

Published by
It Takes Two (ASCAP)
℗ 1994 BACKBEAT RECORDS

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BACKBEAT RECORDS, 8907 34th Avenue, College Park, MD 20740 Phone/Fax: 301-935-5451


BACK BEAT
Common Cause
BBZ-114
33 1/3 RPM
STEREO
"Jeep Song"
Written and Produced
by
George Mitchell & Jay Zotos
Published by
It Takes Two (ASCAP)
℗ 1994 BACKBEAT RECORDS
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7 59807 21141 5


WESTMINSTER
1966 CHAPEL CHOIR
Robert Simpson
Conductor
33⅓ RPM
LONG PLAY
SIDE 1
CO 1789
Praise the Lord
Second Mass in C Major - Haydn
Kyrie
Credo
Sanctus
Agnus Dei
Dona Nobis

WESTMINSTER
1966 CHAPEL CHOIR

Robert Simpson
Conductor

33⅓ RPM
LONG PLAY

SIDE 2
CO 1789

To Music - York
Beautiful Savior - Christiansen
Let Us Sing to the Lord - Moyer
The Day of the Lord is at Hand - arr. Lynn
Were You There? - arr. Burleigh
Poor Wayfaring Stranger - arr. Lynn
Jesus Born in Bethlea - Scott
Heav'n Bound Soldier - arr. Rhea
Benediction - Lutkin

Westminster®

abc RECORDS®

W-9611
Made in U.S.A.

W-9611-A
Side 1

ITALIAN SONGS
of the 16th and 17th Centuries

1. GAGLIANO: Valli profonde (4:47)
2. FIORENTINO: Fantasia (lute solo) (3:44)
3. FRESCOBALDI: Se l'aura spira (2:07)
4. VERDELOT-WILLAERT: Fuggi, fuggi cuor mio (1:46)
5. VERDELOT-WILLAERT: Con lagrime e sospir (1:24)
6. ANONYMOUS: Veneziana (lute solo) (1:04)
7. CARISSIMI: Sventura, cuor mio (2:27)
8. A SCARLATTI: Cara e dolce (2:21)

Hugues Cuenod, tenor
Hermann Leeb, lute

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Westminster ®

abc RECORDS ®

W-9611
Made in U.S.A.



W-9611-B
Side 2

SPANISH SONGS
of the 16th Century

LUIS MILAN:

1. Perdida (1:45)
2. Sospiro (2:13)
3. Durandarte (3:50)
4. Three Pavanes (lute solo) (3:52)

ALONZO DE MUDARRA:

5. Si me llam (2:20)
6. Triste estaba (2:37)
7. Pavana (lute solo) (1:36)
8. Israel (2:23)

Hugues Cuenod, tenor
Hermann Leeb, lute

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Property of
Daniel James White Junior
#2374949 Jan. 5, 1950
THE BEST OF
THE STYLISTICS
AMH-743
(AMH-743 A)
℗ 1975 Amherst
Records, Inc.
STEREO
Side 1
1. YOU MAKE ME FEEL BRAND NEW 4:45
Featuring Airrion Love & Russel Thompkins, Jr.
(Thom Bell-Linda Creed) Mighty Three Music (BMI)
2. BETCHA BY GOLLY, WOW 3:17
(Thom Bell-Linda Creed) Assorted Music & Bellboy
Music (BMI) Adm. by the Mighty Three Group
3. ROCKIN' ROLL BABY 3:15
(Thom Bell-Linda Creed) Mighty Three Music (BMI)
4. BREAK UP TO MAKE UP 4:00
(Thom Bell-Linda Creed-Kenneth Gamble) Assorted Music
& Bellboy Music (BMI) Adm. by the
Mighty Three Group
5. YOU'RE A BIG GIRL NOW 3:14
(Marty Bryant-Robert Douglas)
Raton Songs Company
(BMI)
MANUFACTURED AND MARKETED BY AMHERST RECORDS, INC., 1800 MAIN ST., BUFFALO, NY 14208


amherst records
THE BEST OF
THE STYLISTICS
AMH-743
(AMH-743 B)
℗ 1975 Amherst
Records, Inc.
STEREO
Side 2
1. I'M STONE IN LOVE WITH YOU 3:12
(Thom Bell-Linda Creed-Anthony Gamble) Assorted Music &
Bellboy Music (BMI) Adm. by the Mighty Three Group
2. HEAVY FALLIN' OUT 5:18
(Hugo & Luigi-George David Weiss) Boca Music Company (ASCAP)
3. LET'S PUT IT ALL TOGETHER 2:55
(Hugo & Luigi-George David Weiss) Boca Music Company (ASCAP)
4. YOU ARE EVERYTHING 2.55
(Thom Bell-Linda Creed) Assorted Music & Bellboy
Music (BMI) Adm. by the Mighty Three Group
5. PEOPLE MAKE THE WORLD GO ROUND 3:28
(Thom Bell-Linda Creed) Assorted Music &
Bellboy Music (BMI) Adm. by the
Mighty Three Group
MANUFACTURED AND MARKETED BY AMHERST RECORDS, INC., 1800 MAIN ST., BUFFALO, NY 14208



MEDIEVAL MUSIC AND SONGS OF THE TROUBADOURS

SIDE 1

SDBR - 3270

1.	Kalenda Maya	2:55
2.	Tant Con Je Vuray	1:42
3.	Amors Et Ma Damme Aussi	1:13
4.	In Seculum Viellatoris	1:03
5.	La Quinte Estampie	0:58
6.	Prisoner's Song	5:19
7.	La Quatre Estampie	2:33
8.	Robin M'Aime (a)	0:49
9.	Robin M'Aime (b)	1:38
10.	Amor Potest	0:51

MUSICA RESERVATA

Directed by Michael Morrow

EVEREST RECORDS · 2020 AVENUE OF THE STARS · CONCOURSE LEVEL · CENTURY CITY, CALIF. 90067



MEDIEVAL MUSIC AND SONGS OF THE TROUBADOURS

SIDE 2

SDBR - 3270

1.	Pucelette	1:04
2.	Danse	1:18
3.	Joliment	1:51
4.	J'ai un Cuer	1:32
5.	La Seconde Estampie	1:10
6.	Flors de Lis	0:56
7.	La Sexte Estampie	1:10
8.	Li Dous Regars de Madame	1:14
9.	Ductia	2:19
10.	De Bone Amour	7:11
11.	Frese Nouvelle	1:21

MUSICA RESERVATA

Directed by Michael Morrow

EVEREST RECORDS · 2020 AVENUE OF THE STARS · CONCOURSE LEVEL · CENTURY CITY, CALIF. 90067


ATLANTIC
SD 19136
JEAN-LUC PONTY
IMAGINARY VOYAGE
STEREO
ONE
1. NEW COUNTRY (3:07)
2. THE GARDENS OF BABYLON (5:06)
3. WANDERING ON THE MILKY WAY
(Violin Solo) (1:50)
4. ONCE UPON A DREAM (4:08)
5. TARANTULA (4:04)
All compositions and arrangements by
Jean-Luc Ponty
℗ 1976
ATLANTIC
ST-A-763725-SP
MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY



SD 19136

JEAN-LUC PONTY
IMAGINARY VOYAGE

STEREO

TWO

℗ 1976
ATLANTIC

IMAGINARY VOYAGE (Total time: 19:55)

PART I (2:22)
PART II (4:05)
PART III (5:28)
PART IV (8:00)

All compositions and arrangements by
Jean-Luc Ponty

ST-A-763726-SP

MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y. A WARNER COMMUNICATIONS COMPANY



RIVERSIDE

LONG PLAYING

MICROGROOVE

CLEM McCARTHY:
The Voice of American Sports

RLP
7522

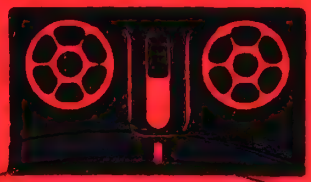
SIDE
1

Part 1: Great Fights

with special narration by
ED SULLIVAN

(RLP 7522 A)

BILL GRAUER PRODUCTIONS INC.
NEW YORK CITY



RIVERSIDE

LONG PLAYING

MICROGROOVE

CLEM McCARTHY:
The Voice of American Sports

RLP 7522

SIDE 2

Part 2: Great Horse Races

with special narration by
ED SULLIVAN

(RLP 7522 B)

BILL GRAUER PRODUCTIONS INC.
NEW YORK CITY

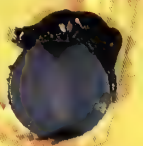

COLUMBIA
Family Productions
BILLY JOEL
TURNSTILES
PC 33848
STEREO
SIDE 1
AL 33848
℗ 1976 CBS Inc.
1. SAY GOODBYE TO HOLLYWOOD 4:36
2. SUMMER, HIGHLAND FALLS 3:17
3. ALL YOU WANNA DO IS DANCE 3:39
4. NEW YORK STATE OF MIND 6:00
-B. Joel-
MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
Family Productions
BILLY JOEL
TURNSTILES
PC 33848
STEREO
SIDE 2
BL 33848
℗ 1976 CBS Inc.
1. JAMES 3:53
2. PRELUDE/
ANGRY YOUNG MAN 5:13
3. I'VE LOVED THESE DAYS 4:33
4. MIAMI 2017 (Seen the lights go
out on Broadway) 5:28
-B. Joel-
MARCAS REG.

Trip

REV. JAMES CLEVELAND

16 Golden Gospel Greats



SIDE A
STEREO

TOP-16-33
(SLX-02289)

1. I WALK WITH GOD (3:13) (Rev. James Cleveland) Planemar Music/BMI
2. HIS EYE IS ON THE SPARROW (2:22) (P.D.)
3. I'M A SOLDIER IN THE ARMY OF THE LORD (1:51) (Rev. James Cleveland) Our Children's Music/BMI
4. IT'S GONNA BE TOO LATE (4:19)
5. I'VE COME TO TELL YOU (5:34) (P.D.)
6. SOON I WILL BE DONE (4:06) (P.D.)
7. OH, TO BE KEPT BY JESUS (4:13) (Stanley Lewis) Su-Ma Music Publ. Co. Inc./BMI
8. PLENTY GOOD ROOM (4:20) (P.D.)

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A Product Of Springboard International, 8295 Sunset Blvd., Los Angeles, CA 90046 Printed In U.S.A.

Trip

REV. JAMES CLEVELAND

16 Golden Gospel Greats

SIDE B
STEREO

TOP-16-33
(SLX-02290)

1. THE LORD'S PRAYER (3:24) (P.D.)
2. SOMETHING GOT A HOLD ON ME (4:18) (John Fields) Savoy Music/BMI
3. ONE MORE TIME (3:03) (P.D.)
4. EVERYTIME I FEEL THE SPIRIT (2:32) (P.D.)
5. THE LOVE OF GOD (3:51) (LeRoy Crume) Venice Music/BMI
6. LORD DO IT (5:26) (Frazier-Cleveland) Frazier-Cleveland Publ. Co./BMI
7. DOWN BY THE RIVERSIDE (3:15) (P.D.)
8. OH, MARY DON'T YOU WEEP (1:40) (P.D.)

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Trip
HARMONIZING FOUR
16 Golden Gospel Greats
SIDE A
STEREO
TOP-16-37
(SLX-02297)
1. ALL THINGS ARE POSSIBLE (2:46)
(J. Williams) Conrad Music/BMI
2. FARTHER ALONG (2:42)
(O. Weiss) Conrad Music/BMI
3. ON THE RIGHT ROAD (3:12)
(Harmonizing Four) Conrad Music/BMI
4. MOTHERLESS CHILD (3:03)
(P. Brunson) Conrad Music/BMI
5. STANDING THERE WONDERING (2:13)
(Thomas Johnson) Conrad Music/BMI
6. WITHOUT HIM (3:39)
(H. Nilsson) Beechwood Music/BMI
7. WHAT A FELLOWSHIP (2:24)
(Harmonizing Four) Conrad Music/BMI
8. HALLELUJAH (1:59)
(M. Williams) Conrad Music/BMI
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Trip
HARMONIZING FOUR
16 Golden Gospel Greats
SIDE B
STEREO
TOP-16-37
(SLX-02298)
1. GOLDEN BELLS (2:57)
(Harmonizing Four) Conrad Music/BMI
2. WHEN TEARS ARE FALLING (2:50)
(Harmonizing Four) Conrad Music/BMI
3. GOD WILL TAKE CARE OF YOU,PT. 1 (1:43)
(J. Williams Conrad Music/BMI
4. GOD WILL TAKE CARE OF YOU,PT. 2 (3:10)
(J. Williams) Conrad Music/BMI
5. HOW GREAT THOU ART (3:11)
(Unknown) Zap & Stuart K. Hines/BMI
6. WADE IN THE WATER (3:02)
(P.D.)
7. WE'RE CROSSING OVER (2:52)
8. ROCK OF AGES (3:20)
(P.D.)
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Salsoul
RECORDS
BY TEE SCOTT
SG 318
SG 318 A
8:26
SIDE A
STEREO
BMI
33 1/3 RPM
BODYSHINE
(S. Miller-L. Davis-K. Miller-R. Earl)
(From The Salsoul L.P. SA 8529 "Witch Doctor")
INSTANT FUNK
Produced By Bunny Sigler For Bundino Productions
Arranged By Larry Davis
Executive Producers: Joe Cayre/
Stan Cayre/Ken Cayre
Lucky Three Music Publg. Co./
Warpfactor Music
© 1979 Salsoul Record Corp.
MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016


Salsoul
RECORDS
TM
SG 318
SG 318 B
4:00
SIDE B
STEREO
BMI
33 1/3 RPM
SCREAM AND SHOUT
(K. Miller-S. Miller-R. Earl-G. Bell)
(From The Salsoul L.P. SA 8529 "Witch Doctor")
INSTANT FUNK
Produced By Bunny Sigler For Bundino Productions
Arranged By Larry Davis
Executive Producers: Joe Cayre/
Stan Cayre/Ken Cayre
Lucky Three Music Publg. Co./
Warpfactor Music
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0-86874

STEVE ARRINGTON

33 1/3 RPM

STEREO

A SIDE

DANCIN' IN THE KEY OF LIFE

VOCAL/SPECIAL REMIX/6:04

(Steve Arrington & India Arrington)
Konglather Publishing, BMI/Motor Music/
Cheyenne Publishing, ASCAP
ST-DM-48004-SP
Produced by Keg Johnson & Wilmer Raglin for:
The Producers Alliance
Special version of Atlantic LP 81245 -
"**DANCIN' IN THE KEY OF LIFE**"
℗ 1985 Atlantic Recording Corp.

MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y. A WARNER COMMUNICATIONS COMPANY



0-86874

STEVE ARRINGTON

33 1/3 RPM

STEREO **B SIDE**

DANCIN' IN THE KEY OF LIFE

INSTRUMENTAL/5:08

(Steve Arrington & India Arrington)
Konglather Publishing, BMI/Motor Music/
Cheyenne Publishing, ASCAP
ST-DM-48005-SP
Produced by Keg Johnson & Wilmer Raglin for:
The Producers Alliance
℗ 1985 Atlantic Recording Corp.

MFG. BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y. A WARNER COMMUNICATIONS COMPANY


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Capitol
REG U.S. PAT. OFF.
RECORDS
BRENDA & THE BIG DUDES
1
V-15220
X601096
WEEKEND SPECIAL (Drivetime Mix)
(M. Matthews-D. Molotana)
Time—4:42
Colgems-EMI Music Inc. ASCAP
(from the forthcoming LP "WEEKEND SPECIAL" ST-12482)
Produced by Mally Watson
Executive Producers Wayne Edwards & Ken Haycock
Additional Production and remix by Van Gibbs
33 1/3 RPM
℗ 1983 The CCP Record Company
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Capitol
REG. U.S. PAT. OFF.
RECORDS

BRENDA & THE BIG DUDES

2

V-15220
X601096B
X601096A

1. WEEKEND SPECIAL (Weekend Dub Mix)
(M. Matthews-D. Molotana)
Time—5:14
Colgems-EMI Music Inc.-ASCAP
2. WEEKEND SPECIAL (Daytime Mix)
(M. Matthews-D. Molotana)
Time—3:50
Colgems-EMI Music Inc.-ASCAP
(from the forthcoming LP "WEEKEND SPECIAL" ST-12482)
Produced by Mally Watson
Executive Producers Wayne Edwards & Ken Haycock
Additional Production and remix by Van Gibbs

33 1/3 RPM

℗ 1983 The CCP Record Company
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Daniel James White
January 5, 1950, #23749
Personal Property



THE CHIFFONS
"Golden Classics"

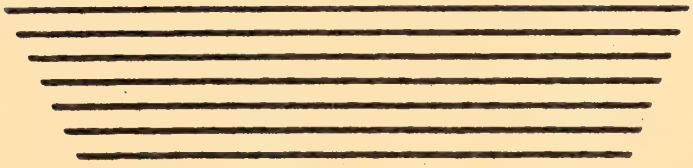
SEND FOR FREE CATALOG

COL-5042
SIDE 2

1. **MY BLOCK** (Radcliffe, Spencer) January Music BMI
2. **OPEN YOUR EYES** (E. Maresca) S & J Music ASCAP
3. **WILL YOU STILL LOVE ME TOMORROW?** (G. Goffin, C. King) Aldon Music BMI
4. **WHY AM I SO SHY** (Stegel, Margo, Margo, Medress) Bright Tunes BMI
5. **WHEN I GO TO SLEEP AT NIGHT** (Margo, Medress) Vibar Music ASCAP
6. **IT'S MY PARTY** (Gold, Cluck, Weiner) Arch Music BMI
7. **THE LOCOMOTION** (G. Goffin, C. King) Screen Gems BMI
8. **DA DOO RON RON** (Spector, Greenwich, Barry) Mother Berth-Trio Music BMI

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072

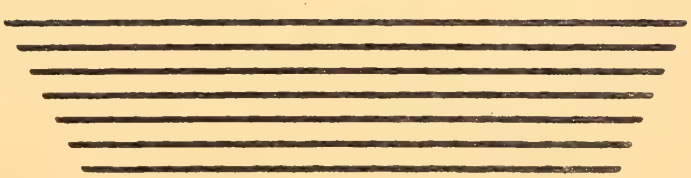
QUESTIONS AND ANSWERS ABOUT THE END TIMES



by HAL LINDSEY

Side One

QUESTIONS AND ANSWERS ABOUT THE END TIMES



by HAL LINDSEY

Side Two


MAD AVE RECORDS NY NY
MAD AVE.
RECORDS
SIDE ONE
Commercials in a
Plain Brown Wrapper


MAD AVE RECORDS NY NY
MAD AVE.
RECORDS
SIDE TWO
Commercials in a
Plain Brown Wrapper

ALLEN COMPUTER ORGAN

PHILIP HAHN

Side 1



(32426)

DIETRICH BUXTEHUDE: Prelude, Fugue and Chaconne in C Major

JOHANN SEBASTIAN BACH: Aus der Tiefe rufe Ich and Kommst du nun, Jesu, vom Himmel herunter

FRANZ LISZT: Ave Maris Stella

ALLEN COMPUTER ORGAN

PHILIP HAHN

Side 2



(32426)

CESAR FRANCK: Fantaisie in A Major

LOUIS VIERNE: Carillon de Westminster


WMOT RECORDS
4W8 5351
(4W8 5351-A)
℗ 1980 WMOT RECORDS, INC.
BLOOM-SMITH PRODUCTIONS
STEREO
33⅓ RPM
Time: 5:20
FRANKIE SMITH
DOUBLE DUTCH BUS
(F. Smith - B. Bloom)
WIMOT/FRASHON/SUPERMARKET MUSIC (BMI)
© 1981 A WHOLLY-OWNED SUBSIDIARY OF TEC ENTEPRISES INC., 1228 SPRUCE ST., PHILADELPHIA, PA. 19107


WMOT RECORDS
4W8 5351
(4W8 5351-B)
℗ 1980 WMOT RECORDS, INC.
BLOOM-SMITH PRODUCTIONS
STEREO
33⅓ RPM
Time: 4:33
FRANKIE SMITH
DOUBLE DUTCH
(F. Smith - B. Bloom)
WIMOT/FRASHON/SUPERMARKET MUSIC (BMI)
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RECORDINGS FOR VANGUARD THE CONNOISSEUR

THE INSTRUMENTS OF THE ORCHESTRA

played by

First Desk Men of the Vienna State Opera Orchestra

David Randolph, narrator

VSD-721-A
XSV 223818



Side One

THE STRINGED INSTRUMENTS

1. **The Violin** 9:26
2. **The Viola** 4:52
3. **The Cello** 5:04
4. **The Double Bass** 6:40

℗ 1972
Vanguard Recording Society, Inc.

Recorded in Europe and U.S.A. (Narration)

Electronically reprocessed to simulate Stereo



STEREO

RECORDINGS FOR VANGUARD THE CONNOISSEUR

THE INSTRUMENTS OF THE ORCHESTRA

played by

First Desk Men of the Vienna State Opera Orchestra

David Randolph, narrator

1. The Harp 3:33

THE WOODWIND INSTRUMENTS

2. The Piccolo 1:46

VSD-721-B
XSV 223819



Side Two

3. The Flute 4:38
4. The Oboe 2:42
5. The English Horn 3:30
6. The Clarinet 3:44
7. The Bass Clarinet 1:36

℗ 1972
Vanguard Recording Society, Inc.

Recorded in Europe and U.S.A. (Narration)

Electronically reprocessed to simulate Stereo



STEREO

RECORDINGS FOR VANGUARD THE CONNOISSEUR

THE INSTRUMENTS OF THE ORCHESTRA

played by

First Desk Men of the Vienna State Opera Orchestra

David Randolph, narrator

1. The Tenor and Baritone Saxophone 3:08
2. The Bassoon 3:26
3. The Contra-Bassoon 2:14

THE BRASS INSTRUMENTS

VSD-722-A
XSV 223820



Side One

4. The French Horn 3:00
5. The Trumpet 3:50
6. The Trombone 3:16
7. The Tuba 2:00

℗ 1972
Vanguard Recording Society, Inc.,

Recorded in Europe and U.S.A. (Narration)

Electronically reprocessed to simulate Stereo



STEREO

RECORDINGS FOR VANGUARD THE CONNOISSEUR

THE INSTRUMENTS OF THE ORCHESTRA

played by

First Desk Men of the Vienna State Opera Orchestra

David Randolph, narrator

1. **STANDARD PERCUSSION INSTRUMENTS** 7:24
   Tympani - Bass Drum - Side Drum - Cymbals - Triangle - Tambourine - Chimes - Gong - Xylophone - Glockenspiel - Celesta

VSD-722-B
XSV 223821

Side Two

2. **SPECIAL PERCUSSION INSTRUMENTS** 3:04
   Sleigh Bells - Castanets - Maracas - Ratchet - Cow Bells - Wood Block Whip - Harness Bells - Percussion Instruments In Combination
3. **PANORAMA OF THE ORCHESTRA** 7:08
   (Excerpts from Rimsky Korsakov: Capriccio Espagnol)

℗ 1972
Vanguard Recording Society, Inc.,

Recorded in Europe and U.S.A. (Narration)

Electronically reprocessed to simulate Stereo

STEREO


HOCTOR Records
DIVISION OF DANCE RECORDS, INC.
DANCE CARAVAN STARS
HLPS-4425
(DC86-T1) STR
Side A
33⅓ rpm
1. St. Elmo's Fire (J. Parr / Golden Torch Music, Bogus Global Music ASCAP David Foster / Foster Frees Music, Gold Horizons Music BMI) 2:48
2. Merry Widow (PD) 1:48
3. Stars & Stripes Sousa) 2:41
4. Splish Splash (Barin & Murray BMI) 3:45
5. Be My Little Baby Bumble Bee (S. Murphy, H. Marshall / Remick Music ASCAP) 2:17
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HOCTOR Records

DIVISION OF DANCE RECORDS, INC.

DANCE CARAVAN STARS

HLPS-4425
(DC86-T1) STR

Side B
33⅓ rpm

1. King Tut
   (Steve Martin / Colorado Music Warner Bros. ASCAP) 2:13
2. Alice Blue Gown (Tierney & McCarthy / Leo Feist) 2:15
3. Feet Do Your Stuff 2:29
4. Girls Just Want To Have Fun
   (Robert Hazard / Bagdasarian Music), Music, W.H. Watson Music BMI) 2:33
5. Rocklit (H. Hancock, B. Laswell) 3:04

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HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
Music For Ballet
Played by MIRIAM GARBER
33 1/3 R.P.M.
HLP - DC86STR - A
1. Plié
2. Tendu
3. Degagé
4. Ronde de Jambe a Terre
5. Frappé
6. Grand Battement
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Made in U.S.A.

HECTOR Records

DIVISION OF DANCE RECORDS, INC.

Music For Ballet

Played by MIRIAM GARBER

33 1/3 R.P.M.



HLP - DC86STR - B

1. Grand Adagio
2. Allegro A
3. Allegro B
4. Allegro C
5. Mazurka
6. Traveling Turns
7. Changement de Pieds
8. Port de Bras

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DANCE CARAVAN STRIPES

HLPS-4426
(DC86-T2) STP

Side A
33⅓ rpm

1. **Bottom Line** (F. Musker, S. Geering/Blackwood Music BMI, Geer Music ASCAP) 2:05
2. **Sweet Georgia Brown** (Bernie, Pinkard, Casey / Jerry Vogel Music, Broadway Music) 3:04
3. **Making Whoopee** (Donaldson, Kahn) 2:04
4. **Oh You Beautiful Doll** (Ayers & Brown) 1:13
5. **Dangerous** (Gary P. Skardina, M. Sharron, St. Mitchell / Welbeck Music) 2:26

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DANCE CARAVAN STRIPES

HLPS-4426
(DC86-T2) STP



Side B
33⅓ rpm

1. Witch Doctor (Ross Bagdasarian Sr/Bagdasarian Music) 2:13
2. Dance If It Makes You Happy (H. Kreiger, R. Lorick / Miruka Music, Robert Lorick Music ASCAP) 2:32
3. American Patrol (Sousa) 1:56
4. Woman Of The Year (Kander & Ebb / Siddleback Music, Kander & Ebb Music ASCAP) 2:55
5. Sleeping Beauty (PD) :58

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HECTOR Records

DIVISION OF DANCE RECORDS, INC.

Music For Ballet

Played by MIRIAM GARBER

33 1/3 R.P.M.

HLP - DC86STP - A

1. Plié
2. Tendu - Demi Plié
3. Tendu - No Demi Plié
4. Degagé
5. Ronde de Jambe a Terre
6. Frappé
7. Adagio
8. Grand Battement
9. Cou de Pied

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DIVISION OF DANCE RECORDS, INC.

Music For Ballet

Played by MIRIAM GARBER

33 1/3 R.P.M.

HLP - DC86STP - B

1. Inside-Outside Turns
2. Grand Adagio
3. Allegro A
4. Allegro B
5. Allegro C
6. Waltz Combination
7. Traveling Turns
8. Fouettés
9. Port de Bras

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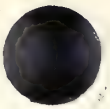
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REMARKS .....

.....

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TEST PRESSING

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NO. .....



REMARKS .....

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PLANET RECORDS

ADVANCE COPY

SIDE ONE



P-10
STEREO

NIGHT

LONG DISTANCE

PLANET RECORDS

ADVANCE COPY

SIDE TWO



P-10
STEREO

NIGHT

LONG DISTANCE

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TEST PRESSING



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HOCTOR Records
DIVISION OF DANCE RECORDS, INC.
DANCE CARAVAN STARS
HLPS-4436
(DC87-T1)STR
Side A
33 1/3 RPM
1. ONE ROCK N' ROLL TOO MANY (Richard Stilgoe, Andrew Lloyd Webber/Chappell Music, The Really Useful Music Co.) 2:43
2. MUCHO MONEY (Lawrence Dermer, Joe Galdo, Ray Vigil/Foreign Imported Prod. & Pub. Inc. BMI) 2:16
3. WHIP IT (Mothersbaugh, Casale, Janice Karman, R. Bagdasarian/ Virgin Nymph Music, Devo Music BMI) 2:46
4. SET ME FREE (Derek Bramble) 2:44
5. WALTZ (Faust PD) 2:31
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DIVISION OF DANCE RECORDS, INC.

DANCE CARAVAN STARS

HLPS-4436
(DC87-T1)STR

Side B
33 1/3 RPM

1. LIPS TO FIND YOU (Teena Marie, Bendrix/Midnight Magnet Music, April Music BMI) 2:33
2. THE RACE (Richard Stilgoe/Really Useful Music Co.) 1:48
3. CAN-CAN (PD) 1:52
4. BENNY, THE MAGIC BUNNY 2:05
5. THE CIRCUS ON PARADE 2:18

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DIVISION OF DANCE RECORDS, INC.

MUSIC FOR BALLET

DC87-STR
Side A

33 1/3 RPM

1. PLIE
2. BATTEMENT TENDU
3. ROND DE JAMBE A'TERRE
4. BATTEMENT FRAPPE
5. DEVELOPPE
6. PETIT BATTEMENT
7. GRAND BATTEMENT
8. ECHAPPE RELEVE
9. PORT DE BRAS

℗ 1987 HOCTOR RECORDS
A DIVISION OF DANCE RECORDS INC. 1987
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DIVISION OF DANCE RECORDS, INC.

MUSIC FOR BALLET

DC87-STR
Side B

33 1/3 RPM

1. ADAGE
2. TOURS
3. PETIT SAUTES
4. JETE
5. PAS DE BASQUE
6. GRAND SAUTES
7. VARIATION

℗ 1987 HOCTOR RECORDS
A DIVISION OF DANCE RECORDS INC. 1987
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SLP 1450

RHYTHMS OF THE WORLD

33⅓ RPM

Side A

By
DAVID DeMARIE

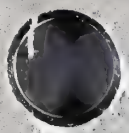
1. Rhythms of the World
2. I Can't Wait Forever
3. I Sweat
4. George M. Medley
5. New Attitude
6. The Heat is On

STATLER

SLP 1450

RHYTHMS OF THE WORLD

33⅓ RPM



Side B

By
DAVID DeMARIE

1. Rockin at Midnight
2. Over the Rainbow
3. Second Nature
4. The Game
5. How Do You Like Your Love
6. Imagination


Side
A
Far-Out Greens
Watering Plants
Cool Off
Iridescent Glint Beetle
Hallway Rug
Drawing A Rainbow
Moss King
by
Omni Gardens
MG108
33⅓ RPM

Side
B

Golden Pothos

*

Wood Grain

*

Algae After All

*

Oolong

2021

ASYLUM RECORDS



LC 2648

SIDE ONE

GEMA

STEREO

MICHAEL BUNDT
JUST LANDED COSMIC KID

Tropic Of Night Frost
(Michael Bundt / Peter K. Seiler) 10:56

La Chasse Aux Microbes
(Michael Bundt / Peter K. Seiler) 8:32

Produced By Michael Bundt and Peter K. Seiler
for OFFERS-MUSIKPRODUKTION

℗ 1977 WEA Musik GmbH

AS 53069
(STOMP 7704-E-A)

33

AN ASYLUM RECORDING DISTRIBUTED BY WEA MUSIK GMBH. TRADE MARK® . MADE IN GERMANY
ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH! KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!

ASYLUM RECORDS



LC 2648

SIDE TWO

GEMA

STEREO

MICHAEL BUNDT
JUST LANDED COSMIC KID

Whose Eye Is The Sun? (Michael Bundt / Peter K. Seiler) 5:40

The Brain Of Oskar Panizza
(Michael Bundt / Peter K. Seiler) 9:47

Galaxy Machine (Palaganda / Panthrow) 3:47

Space & Roll
(Michael Bundt / Peter K. Seiler) 2:54

Produced By Michael Bundt and Peter K. Seiler
for OFFERS-MUSIKPRODUKTION
℗ 1977 WEA Musik GmbH

AS 53069
(STOMP 7704-E-B)

33

AN ASYLUM RECORDING DISTRIBUTED BY WEA MUSIK GMBH. TRADE MARK®. MADE IN GERMANY
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HSE of America Inc

113 SEVENTEENTH AVE. SOUTH NASHVILLE, TN 37203

WILLIE BANKS & THE MESSENGERS

THE BEST OF WILLIE BANKS & THE MESSENGERS

Produced by
Larry Blackwell



HSE 1531

Four-L Music
SESAC

SIDE ONE

1. WAIT 'TIL JESUS COMES 3:53
   (Willie Banks)
2. GOD'S GOODNESS 5:58
   (Willie Banks)
3. I MUST CONFESS 3:43
   (Willie Banks)
4. FOR THE WRONG I'VE DONE 3:14
   (Willie Banks)
5. BY AND BY 3:45
   (P.D.)



113 SEVENTEENTH AVE. SOUTH NASHVILLE, TN 37203

WILLIE BANKS & THE MESSENGERS

THE BEST OF WILLIE BANKS & THE MESSENGERS

Produced by
Larry Blackwell



HSE 1531

Four-L Music
SESAC

SIDE TWO

1. LONG JOURNEY 3:42
   (P.D.)
2. THE THINGS I CAN'T CHANGE 4:54
   (Willie Banks)
3. I FOUND ALL I NEED 4:20
   (Willie Banks)
4. GOD WILL TAKE CARE OF HIS OWN 6:31
   (Willie Banks)

RARITIES

RARITIES 11 – A

NEW ORLEANS CLARINET RARITIES

IRVING FAZOLA & EDMOND HALL

1. ÖSTRICH WALK
2. SATANIC BLUES
3. BLUIN' THE BLUES
4. DIXIELAND ONE STEP
5. FIDGETY FEET
6. FAREWELL BLUES
7. SENSATION RAG
8. MOURNIN' BLUES



RARITIES 11 – B

NEW ORLEANS CLARINET RARITIES

IRVING FAZOLA & EDMOND HALL

1. BESAME
2. FACE
3. OPUS 15
4. SHEIK
5. SWINGIN'
6. SWEET GEORGIA BROWN
7. DOWN ON THE DESBRT
8. WEARY BLUES


MIXE COMPANY
OF YALE UNIVERSITY
The Side
33⅓ RPM
(VPAG-LP-4303-A)
Produced by
Riley J. Williams III
1. FIVE GUYS NAMED MO
2. FIGHT FIERCELY HARVARD
3. BABYLON
4. HELTER SKELTER*
5. ZOMBIE JAMBOREE
6. PRETENDING TO CARE
7. POISONING PIGEONS
8. ONE FINE DAY
9. PASTRY BOYS**
℗ 1987

MIXED COMPANY

OF YALE UNIVERSITY

The Other
Side
33⅓ RPM
(VPAG-LP-4303-B)



Produced by
Riley J. Williams III

1. HODJA
2. SEX AT YALE**
3. BLOW THE CANDLES
4. UP THE LADDER
5. BEER BOTTLE CHOIR*
6. SWEETHEART
7. ELI YALE
8. TACO BELL CANON
9. RIDE THE CHARIOT**

℗ 1987



Daniel James White
January 5, 1950, #2374949
Personal Property

BILLY WARD
and
THE DOMINOES

King Records
K-5008X
℗ 197? GUSTO
Records,inc.
Nashville,TN

SIDE ONE

1.I NEED SOMEBODY IN MY ARMS 2:44
2. TAKE ME TO THE ALTAR 2:35
3. DEED I DO 2:42
4. WHERE NOW LITTLE HEART 2:10
5. MY BABY'S 3-D 2:05
6. TOOTSIE ROLL 2:53
7. HANDWRITING ON THE WALL 2:25
8. ONE MOMENT WITH YOU 1:37
9. LITTLE BLACK TRAIN 1:52
10.IF I NEVER GET TO HEAVEN 2:56
11.CAVE MAN 2:27

℗ © 1968 Deluxe Records LTD
Great Britian MCPS

BILLY WARD
and
THE DOMINOES

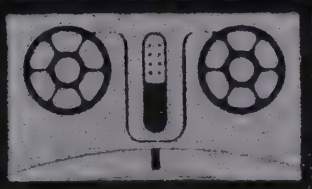
King Records
K-5008X
℗ 1977 GUSTO
Records,Inc.
Nashville,TN

SIDE TWO



1. HOW LONG 1:29
2. DON'T THANK ME 2:33
3. LONESOME ROAD 1:58
4. I REALLY DON'T WANT TO KNOW 2:32
5. LEARNING THE BLUES 2:25
6. MAY I NEVER LOVE AGAIN 2:56
7. LAY IT ON THE LINE 2:20
8. THAT'S HOW YOU KNOW WHEN YOU'RE GROWING OLD 2:33
9. I'M WALKING BEHIND YOU 2:43
10. THIS LOVE OF MINE 2:47

© ℗ 1968 Deluxe Records LTD
Great Britian MCPS



RIVERSIDE

LONG PLAYING

MICROGROOVE

STEREOPHONIC

Concert in the Park:

REGIS SYMPHONIC BAND

RLP 97529

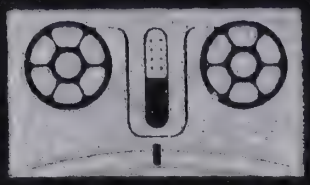
SIDE 1

1. ADO FOR DRUMMERS (3:15)
2. HAUL AWAY, JOHNNIE (3:52)
3. THE CAMPTOWN RACES (2:50)
4. CARNIVAL TIME (2:16)
5. AMERICAN SALUTE (4:25)
6. SONG OF THE MAGGI (2:06)

(RLP 97529 A)

BILL GRAUER PRODUCTIONS INC.

NEW YORK CITY



RIVERSIDE

LONG PLAYING

MICROGROOVE

STEREOPHONIC

Concert in the Park:

REGIS SYMPHONIC BAND

RLP 97529

SIDE 2

1. ELEPHANT TANGO (2:07)
2. FANDANGO (3:35)
3. THE IRISH WASHERWOMAN (2:48)
4. PAVANNE (2:50)
5. THE PLANETS (7:15)

(RLP 97529 B)

BILL GRAUER PRODUCTIONS INC.

NEW YORK CITY



Productor Fonográfico R. y R. Gioscia S. A. Ind. Uruguaya

SENTIMIENTO GAUCHO

TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DEL PROPIETARIO DE LA OBRA GRABADA RESERVADOS REPRODUCCION, UTILIZACION DE ESTE DISCO PARA LA EJECUCION PUBLICA Y LA RADIODIFUSION PROHIBIDA

Ⓟ 1972
disco es cultura

AGADU

XLD 42079

1. **LA VUELTA DE ROCHA,** tango (J. de Dios Filiberto)
2. **LAS MARGARITAS,** Ranchera (D. Pelle-A. A. Pelaia) (x)
3. **PINTA BRAVA,** tango (F. Canaro)
4. **POEMA,** tango (E. Bianco-M. Melfi) (xx)
5. **HOTEL VICTORIA,** tango (F. Latasca-C. Pesce)
6. **MILONGUITA,** tango (S. Linning-E. Delfino) (xx)
7. **PERICON NACIONAL,** Pericón (G. Grasso)

FRANCISCO CANARO

(Intérprete) **y su Orquesta Típica**

Cantan: (xx) R. Maida -
(x) E. Famá - (*) C. Roldán

URL 20882 A



MADE IN URUGUAY

Productor Fonográfico R. y R. Gioscia S. A. Ind. Uruguaya

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℗ 1972

disco es cultura

AGADU

XLD 42020

1. **CARA SUCIA,** tango (J Carusso-F. Canaro) (xx)
2. **MILONGON,** Danza (H. Manzi-F. Canaro) (xx)
3. **ESPAÑA CAÑI,** Pasodoble (P. Marquina)
4. **NO HAY TIERRA COMO LA MIA,** Milonga (Charlo-E. Cadícamo) (x)
5. **SENTIMIENTO GAUCHO,** Tango (F. Canaro-R. Canaro-J. A. Caruso)
6. **DESDE EL ALMA,** Vals (R. Melo-V. Piuma Vélez-H. Manzi)
7. **PAJA BRAVA,** Pericón (I. Pelay-F. Canaro) (*)

FRANCISCO CANARO

(Intérprete) **y su Orquesta Típica**

Cantan: (x) Agustín Irusta - (xx) Roberto Maida

URL 20882 B

REVANCHA

SIDE
A

LP
300

1. OJITOS PAJARITOS
2. POBRE BOHEMIO
3. RENUNCIACION
4. POR-EL-OJO-DE-LA-LLAVE
5. HABLAME

REVANCHA

SIDE
B

LP
300

1. EL AMOR NO SE VENDE
2. PRIMOR DE MATA
3. TOCANDO PUERTAS
4. ESTA TRISTEZA MIA
5. AMOR PERDIDO

AGUINALDOS NAVIDENOS

CON

CHUITIN EL DE BAYAMON

ISMAEL SANTIAGO

Y SU

Conjunto de Cuerdas

LP-002
33 1/3 RPM



CARA
A

1. YO ME VOY A BORINQUEN
2. NO CREO EN MUJERES
3. LA MUJER Y EL RADIO
4. LE QUITO MI AMOR
5. ALGO TENGO YO

AGUINALDOS NAVIDENOS

CON

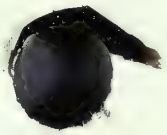
CHUITIN EL DE BAYAMON

ISMAEL SANTIAGO

Y SU

Conjunto de Cuerdas

LP-002
33 1/3 RPM



CARA
B

1. **LA BORINQUEÑA**
2. **COMO ME ENGAÑO UNA VIUDA**
3. **QUE BUENO COCINA JUANA**
4. **NO QUIERE COMER EN CASA**
5. **ME DEJO ESPERANDO**

CEDARHOUSE
MUSIC

TERRY ITEN

CH 502

side A

33⅓rpm
stereo

POW!

(A. McTigue/J. Langley)

1. "Biff" Dance Mix 7:05
2. Ra-a-a-dio Edit 3:58
3. Transcendental Dub 5:17

Produced & Arranged by Jeff Langley
All Mixes and Edits by Nick Siano
Mix Engineer: Robert Kasper
Associate Producers: Ralph Higgins/Amanda McTigue
Executive Producer: Bob Caviano

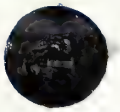
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225 W. 23rd St., Suite 5N
New York, N.Y. 10011
(212) 772-8400

CEDARHOUSE
MUSIC

TERRY ITEN

CH 502 | side B | 33⅓rpm stereo



POW!

(A. McTigue/J. Langley)

1. "Socko" Dance Mix 7:40
2. Ebullient Dub 6:32

Produced & Arranged by Jeff Langley
All Mixes and Edits by Nick Siano
Mix Engineer: Robert Kasper
Associate Producers: Ralph Higgins/Amanda McTigue
Executive Producer: Bob Caviano
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225 W. 23rd St., Suite 5N
New York, N.Y. 10011
(212) 772-8400



IMA-1005

SIDE A

MUSIC PUBLISHED BY :
THE IMAGINATIONS

FOREVER ROCKIN

1. CHILDREN ROCK 6:06
FUNK GUMBS - GEORGE WHYTE - THERESA BEASER

2. WOMAN TAKE OVER 4:09
GEORGE "VAL" WHYTE

3. THE IRON MAN - 5:43
STEVE TYRELL



IMA-1005

SIDE B

MUSIC PUBLISHED BY :
THE IMAGINATIONS

FOREVER ROCKIN

1. THE HEAT IS ON 3:51
ALPHONSO DEMMING -PLATTS-
2. BREAK DANCING 2:55
DARIL SCOTT
3. CLEAR THE WAY 5:45
GEORGE "VAL" WHYTE
4. PARTY GROVER 4:02
DARIL SCOTT

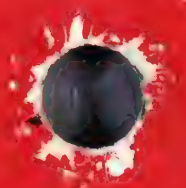
FABRICACION ORDENADA POR ALMACENES DE MUSICA J. D. FERAUD GUZMAN LIDA - GUAYAQUIL

ONIX

MARCA REGISTRADA

RINCON DE TRADICION

LP - 8003 - A



Lic. IEMPSA

1. LA FLOR DE LA CANELA - Chabuca Granda
2. CASTIGO DE AMOR - Rómulo Varillas
3. VIEJA LUNA - Miguel Cabrejos
4. GUITARRA VIEJA - Miguel Cabrejos
5. AUNQUE TU NO ME QUIERAS
   Miguel Cabrejos
6. YOLANDA
   Rafael Otero
7. ALMA, CORAZON Y VIDA
   Adrián Flores

* MANUFACTURADO POR GUAYAQUIL - ECUADOR *

FABRICACION ORDENADA POR ALMACENES DE MUSICA J. D. FERAUD GUZMAN LTDA. - GUAYAQUIL

ONIX

MARCA REGISTRADA

RINCON DE TRADICION

LP - 8003 - B

Lic. IFMPSA

1. LA ROSA DEL PANTANO - Fausto Florián
2. EL TISICO - Luis Molina
3. ALICIA - Rómulo Varillas
4. COMO UNA VISION - Adrián Flores
5. TU CULPA
   Gilberto Plasencia
6. ODIAME
   Rafael Otero
7. SIN UN REPROCHE
   Miguel Pérez Julián

MANUFACTURADO POR Fediscos GUAYAQUIL - ECUADOR

NL-001-A

33⅓ RPM

NIGHT LIFE

R·E·C·O·R·D·S

THE CLUB

First Impressions



FIRST IMPRESSIONS

3:43 (Corea, DiPaolo, Roman)

MUST BE CRAZY

3:38 (Corea, DiPaolo, Roman)

℗ AND ©
1988
TUNE IN
A BOTTLE
MUSIC
(ASCAP)

NL-001-B

33⅓ RPM

NIGHTLIFE RECORDS

THE CLUB

First Impressions



TWENTY-FIVE YEARS

2:46 (Corea, DiPaolo, Roman)

TOMORROW'S DREAMS

3:42 (Corea, DiPaolo, Roman)

℗ AND ©
1988
TUNE IN
A BOTTLE
MUSIC
(ASCAP)


BOOTSIE BARNES QUARTET
BEEN HERE ALL ALONG
WAM - L001
STEREO
SIDE ONE
33 1/3 RPM
1. THE LAMP IS LOW 4:57
2. LORD GLENN 6:41
3. HANKIN' OUT 6:00
4. MOSQUITO MEAT 6:06
Way After Midnight Records, P.O. Box 518, Chadds Ford, PA 19317 215-388-6555

BOOTSIE BARNES QUARTET
BEEN HERE ALL ALONG

WAM - L001
STEREO

SIDE TWO
33 1/3 RPM

1. BEEN HERE ALL ALONG 3:53
2. THEME FOR ERNIE 4:40
3. INSIGHT 4:34
4. SHORT STORY 5:00

Way After Midnight Records, P.O. Box 518, Chadds Ford, PA 19317 215-388-6555

UPTOWN
RECORDS P.B.

THE LOVE NOTES

SIDE A

Doo Woppin' In Paradise — Pete (Dr. Doo Wop) Hernandez
John Valentine **3:01**



Memories of Days Gone By — Marckiewicz
4:16

MEDLEY:
- **Sixteen Candles (Dixon/Khent)**
- **Earth Angel (Williams)**
- **Only You (And You Alone) (Ram/Rand)**
- **A Thousand Miles Away (Sheppard/Miller)**
- ***Tears On My Pillow (Bradford/Lewis)**
- ***Since I Don't Have You (Skyliners-Rock)**
- **In The Still Of The Night (I'll Remember) (Parris)**
- ***Memories Of Days Gone By (Marckiewicz)**

*All songs in the medley published by B.M.I. Except *-ASCAP*

UPTOWN
RECORDS P.B.

THE LOVE NOTES

SIDE B

Good Old Acappella — (L. Carter/O. Nevada B.M.I.)

(Listen Close — No Music! Only The Love Note Voices)

2:35



Maybe — (G. Goldner B.M.I.)

2:38

Both Sides Produced By Pete Hernandez
For Uptown Records — A Division
Of East Coast Productions
EP 777-86/87

Fabricado por CIA. INDUSTRIAL DE DISCOS - Rua 7 de Março, 331 - Rio - C.. - Brasil - Indústria Brasileira - C.G.C. 33.160.649 • TODOS OS DIREITOS DO PRODUTOR FONOGRÁFICO E DO PROPRIETÁRIO DA OBRA REGISTRADA, RESERVADOS. A EXECUÇÃO PÚBLICA E A RADIOFUSÃO DESTE DISCO ESTÃO PROIBIDAS •

cid

REVEILLON

LP-CID 4073 A

SCDP n.º 007-RJ.

STEREO

(P)1979

1. ESTÁ CHEGANDO A HORA. (Rubens Campos/Henricão) - 09277209 (Contagem Regressiva) 2. a) CIDADE MARAVILHOSA. (André Filho) 60605148 b) TA-HI (PR'A VOCÊ GOSTAR DE MIM . . .) (Jouber de Carvalho) 60603356 c) SACA-ROLHA. (Zé da Zilda/Zilda/Waldyr Machado) 60603399 d) ME DÁ UM DINHEIRO AI. (Ivan Ferreira/Homero Ferreira/Glauco Ferreira) 60603348 e) INDIO QUER APITO. (Haroldo Lobo/Milton Oliveira) 60605219 3. a) DANCIN'DAYS. (Nelson Motta/Ruban) 60606231 b) NÃO EXISTE PECADO AO SUL DO EQUADOR. (Chico Buarque/R. Guerra) 60606274 4. a) O TEU CABELO NÃO NEGA. (Lamartine Babo/Irmãos Valença) 60603360 b) MARCHA DO REMADOR. (SE A CANOA NÃO VIRAR). (Antonio Almeida/Oldemar Magalhães) 60605136 c) AURORA. (Roberto Roberti/Mario Lago) 60605090 d) MAMÃE EU QUERO. (Vicente Paiva/Jararaca) 60605065 e) JARDINEIRA. (Benedito Lacerda/Humberto Porto) 60605103 5 a) VOU FESTEJAR. (Jorge Aragão/Dida/Neoci) 60606215 b) MARCANDO BOBEIRA. (João Quadrado/Beto Sem Braço/Dão) 60606150

Fabricado por CIA. INDUSTRIAL DE DISCOS - Rua 7 de Março, 331 - Rio - - Brasil - Indústria Brasileira - C.G.C. 33.160.649 • TODOS OS DIREITOS DO PRODUTOR FONOGRÁFICO E DO PROPRIETÁRIO DA OBRA REGISTRADA, RESERVADOS. A EXECUÇÃO PÚBLICA E A RADIOFUSÃO DESTE DISCO ESTÃO PROIBIDAS •

cid

REVEILLON

LP-CID 4073 B

SCDP nº. 007-RJ.

STEREO

(P)1979

1. BOI DA CARA PRETA. (ENEIDA AMOR E FANTASIA). (Zuzuca) 60606266 2. a) PIADA DE SALÃO. (Armando Cavalcante/Klécius Caldas) 60605154 b) PÓ DE MICO. (Renato Araujo/Dora Lopes/Arildo de Souza/Nilo Viana) 60605182 c) VAI COM JEITO. (João de Barro) 60605120 d) TOMARA QUE CHOVA. (Paquito/Romeu Gentil) 60603402 e) CHIQUITA BACANA (João de Barro/Alberto Ribeiro) 60605081 3. PERNAMBUCO O LEÃO DO NORTE. (Silas de Oliveira) 60269782 4. NO REINO DA MÃE DO OURO. (Tohlo/Rubens da Mangueira) 60605049 5. a) MARCHA DO CORDÃO DO BOLA PRETA. (Nelson Barbosa/Vicente Paiva) 60606773 b) DAQUI NÃO SAIO. (Paquito/Romeu Gentil) 60603330 c) CABELEIRA DO ZEZÉ. (Roberto Faissal/J. Roberto) 60603410 d) MULATA YÊ YÊYÊ . . . (João Roberto Kelly) 60605073 e) ALLAH-LA-Ô. (Haroldo Lobo/Nassara) 60605057

GALAX, VIRGINIA
MOOSE LODGE NO. 733
36th ANNUAL OLD TIME
FIDDLER CONVENTION–1971

STEREO
33⅓ RPM

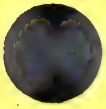
Side One
(10800)

1. EBENEZER—1:28—SHADY MOUNTAIN RAMBLERS
2. FORSAKEN LOVER—3:24—EVELYN FARMER
3. SALLY ANN REEL—1:32—CARL REBELLO
4. LITTLE ROSEWOOD CASKET—1:56—WAYNE HENDERSON
5. FORTUNE—2:02—SMOKEY VALLEY BOYS
6. DIXIE BREAKDOWN—1:50—A. L. WOOD
7. WASHINGTON AND LEE SWING—1:51—BLUE RIDGE ENTERTAINERS
8. GRAY EAGLE—2:06—PINEY WOODS BOYS
9. AMAZING GRACE—2:42—McPEAK BROTHERS

257-46-3363

GALAX, VIRGINIA
MOOSE LODGE NO. 733
36th ANNUAL OLD TIME
FIDDLER CONVENTION–1971

STEREO
33⅓ RPM



Side Two
(10801)

1. BLACK EYED SUSIE—1:30—
   THE OLD CLAWGRASS BOYS
2. BLACK JACK DAVEY—2:02—JIM WATSON
3. SAY OLD MAN CAN YOU PLAY THE FIDDLE—2:20—
   BUDDY PENDLETON
4. LORD GORDONS REEL—1:08—DICK FEGY
5. SALLY GOODIN—1:06—GLENN SMITH BAND
6. BLACKBERRY BLOSSOM—1:58—STEVE KIETH
7. LISTENING TO THE RAIN—2:42—
   BLUE GRASS CUT-UPS
8. WHEN IT'S TIME FOR THE WHIPPORWILL
   TO SING—2:20—Country Ramblers
9. FLORIDA BLUES—1:42—BRUSHY RIVER BOYS

TOP TEN HITS

RECORDS, INC.

LA TERRIFICA MAS TERRIFICA

LADO A

TTH-1973

1. NO HACE FALTA
2. LA BATEA
3. LINDA MUJER
4. AMOR SIN LEY

599 TENTH AVE., NEW YORK, NY 10036


TOP TEN HITS
RECORDS, INC.
LA TERRIFICA
MAS TERRIFICA
LADO B
TTH-1973
1. CORAZON FRACTURADO
2. FABULA
3. SIN RUMBO FIJO
4. FIERA SALVAJE
599 TENTH AVE., NEW YORK, NY 10036

Fuentes

LEYENDA VALLENATA
(Vol. 2)

No. 201398

LADO—A—

1.- PIMPINELAS (Romualdo Brito)
(Los Hermanos Sarmiento)
2.- TE LLEVARE (Lisandro Meza)
(Lisandro Meza y su Conjunto)
3.- TE ESTAN MATANDO LOS AÑOS
(Alcides Arango C.-Calixto Ochoa y su Conj.)
4.- SI SUPIERAS (Oswaldo Ayala)
(Alfredo Gutierrez y su Conjunto)
5.- CELOS DE AMOR (Alcides Arango C.)
(Armando Hernández y su Conj.)
6.- EL INDIO SINUANO (D. Sánchez Juliao)
(Alfredo Gutierrez y su Conjunto)

℗ 1982

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Fuentes

LEYENDA VALLENATA
(Vol. 2)

No. 201398

LADO—B—

1.- TORMENTA DE AMOR (Isaac Villanueva M.)
(Armando Hernández y su Conjunto)

2.- EL OCASO DE UNA FLOR (José Garibaldi F.)
Lisandro Meza y su Conjunto)

℗ 1982

3.- EL POBRE Y EL RICO (Oswaldo Monterrosa)
(Oswaldo Monterrosa y su Conj.)

4.- NO LLORES NEGRA (Alza la cara) (C. Ochoa)
(Calixto Ochoa y su Conjunto)

5.- BELLO AMANECER (Reynaldo Bravo)
(Los Hermanos Sarmiento)

6.- SERENATA VALLENATA (A. Pacheco)
Andrés Landero y su Conjunto)

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argo
REGD.

ARGO RECORD CO.

MONO

℗ 1963

Side
1

ARG 2523
PLP 1037

WILLIAM WORDSWORTH—RECORD II

1. The Solitary Reaper 2. 'The world is too much with us' Six Sonnets: London 1802; Thought of a Briton on the subjugation of Switzerland; To Toussaint L'Ouverture; On the Extinction of the Venetian Republic; 'It is not to be thought of'; Written in London 1802
3. 'She was a Phantom of Delight'
4. Personal talk. Four Sonnets
5. Resolution and Independence
6. Ode to duty

Alan Bates, Tony Church, Derek Godfrey, Michael Hordern, Peter Orr
Directed by George Rylands
Recorded in Association with the British Council

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argo
REGD.

ARGO RECORD CO.

MONO

Side 2

ARG 2524
PLP 1037

WILLIAM WORDSWORTH—RECORD II

1. Ode—Intimations of Immortality from Recollections of Early Childhood
2. Surprised by joy . . .
3. The River Duddon: Afterthought
4. Inside of King's College Chapel, Cambridge
5. The Excursion, Book I, lines 108-218
6. Extempore Effusion upon the Death of James Hogg

Alan Bates, Tony Church,
Michael Hordern, Peter Orr
Directed by George Rylands

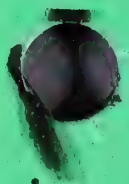
Recorded in Association with the British Council

℗ 1963

PARKLANE RECORDS

GENE KARDOS AND HIS ORCHESTRA

PL100
Side A



33 1/3

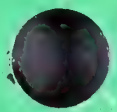
1. Mean Music
2. China Boy
3. Red Headed Baby
4. Waitin' For The Moon
5. Freddy The Freshman
6. Now's The Time To Fall In Love
7. Charlie The Chisler
8. He's In The Jail House Now

MONO

PARKLANE RECORDS

GENE KARDOS AND HIS ORCHESTRA

PL100
Side B



33 1/3

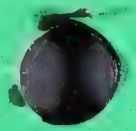
1. You're Foolin Yourself
2. Blue Danube Blues
3. Alexander's Ragtime Band
4. Glory
5. My Extraordinary Gal
6. When Nobody Else Is Around
7. Fate Introduced Me To You

MONO

PARKLANE RECORDS

GENE KARDOS AND HIS ORCHESTRA

PL100
Side C



33 1/3

1. Jam Man
2. Jazz Rondo
3. Crazy People
4. Who, Besides Me Sits Besides You
5. San
6. Sing It's Good For You
7. Sailin' On The Robert E. Lee
8. The Sun's In My Heart

MONO

PARKLANE RECORDS

GENE KARDOS AND HIS ORCHESTRA

PL100
Side D

33 1/3

1. A Little Blue Canoe
2. A Hot Dog A Blanket and You!
3. What Are You Thinking About Baby?
4. You've Got To Sell It
5. Business In "F"
6. Corn Fed Cal
7. I Wouldn't Change You For The World

MONO



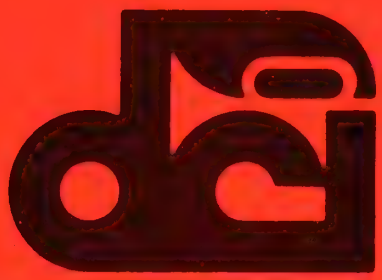
DRUM CORPS INTERNATIONAL
1987 WORLD CHAMPIONSHIPS
MADISON, WISCONSIN

Volume 2 Side 1

SANTA CLARA VANGUARD
SANTA CLARA, CALIFORNIA

PHANTOM REGIMENT
ROCKFORD, ILLINOIS

1987 DCI RECORDING ®



DRUM CORPS INTERNATIONAL
1987 WORLD CHAMPIONSHIPS
MADISON, WISCONSIN

Volume 2

Side 2

VELVET KNIGHTS
ANAHEIM, CALIFORNIA

BLUECOATS
CANTON, OHIO

1987 DCI RECORDING ®


CANDIDE
PRODUCTION VOX
Distribution DPI
SACEM SDRM SACD SGDL
VOX 36 005
LPL 3190 1Y
Stereo
Béla Bartók
(1881-1945)
Concerto pour alto & orchestre, Sz. 120
Moderato
Lento parlando
11'52
Adagio religioso
Allegro vivace
9'50
Ulrich Koch, alto
Orchestre Symphonique de Radio Luxembourg
Dir. : Alois Springer
TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIÉTAIRE DE L'ŒUVRE ENREGISTRÉE RÉSERVÉS DUPLICATION EXÉCUTION PUBLIQUE RADIODIFFUSION DE CE DISQUE INTERDITES

MADE IN FRANCE

CANDIDE

PRODUCTION VOX
Distribution DPI

SACEM SDRM SACD SGDL

VOX 36 005
LPL 3190 2Y



Stereo

Béla Bartók
(1881-1945)

Concerto pour piano & orchestre n° 3, Sz. 119

1. Allegretto	5'50
2. Andante religioso	9'47
3. Allegro vivace	6'18

György Sándor, piano
Orchestre Pro Musica de Vienne
Dir. : Michael Gielen

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BOLEROS CAMPEONES
VOL. V.

05(0131)02019

Lado 1

Victor

1 SABRAS QUE TE QUIERO (Rafael Shaw Moreno) ANTONIO PRIETO 2 SED DE ORO (Cortesía Sonolux) (Luis Herrera) TONY DEL MAR 3 POBRE GAVIOTA (Rafael Hernández) GRUPO VICTORIA 4 DESDICHADAMENTE (Rafael Hernández) MARIA LUISA LANDIN 5 POQUITA FE (Bobby Capó) LOS TRES REYES 6 DESVELO DE AMOR (Rafael Hernández) CARMELA Y RAFAEL RCA

℗ 1984 Sonolux

RCA



BOLEROS CAMPEONES
VOL. V.

Victor

05(0131)02019

Lado 2

1 INFORTUNIO (Cortesía Sonolux) (Don Fabián) LEO MARINI 2 A QUIEN (Indalecio Ramírez) PEDRO VARGAS 3 PARECE QUE FUE AYER (Armando Manzanero) ARMANDO MANZANERO 4 ME ODIO (Roberto Cantoral) LOS TRES DIAMANTES 5 ANGELITOS NEGROS (Andrés Eloy Blanco Maciste) TOÑA LA NEGRA 6 CONTIGO EN LA DISTANCIA (César Portillo de la Cruz) LOS TRES ASES 2-3: Edim/Sono-Inter - RCA ℗ 1984 Sonolux

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J & B RECORDS™

THE LOS ANGELES
GOSPEL JEWELS
"GREAT DAY"

SIDE ONE

℗© 1988
J & B Records



J & B 0089
STEREO
33 1/3 RPM

1. "I MADE A VOW" Rose Neale - 2:46
   (B. Dorsey/East Jackson Pub. BMI
2. "GOING WHERE JESUS IS" Naddie Conedy- 2:11
   (B. Dorsey) East Jackson Pub. BMI
3. "IT'S IN MY HEART" Billy Dorsey/Rose Neale-3:03
   (J. Bennett) East Jackson Pub. BMI
4. "HEAR MY PRAYER" Doris Hemphill - 3:34
   (B. Dorsey)East Jackson Pub. BMI
5. "PRAISE GOD" Billy Dorsey - 1:41
   (J. Bennett) East Jackson Pub. BMI

Distributed by J&B Records / 3109 Medgar Evers Blvd. / Jackson, MS 39213

J&B RECORDS™

THE LOS ANGELES
GOSPEL JEWELS
"GREAT DAY"

SIDE TWO

℗©1988
J & B Records

J & B 0089
STEREO
33 1/3 RPM

1. "GUIDE ME" Rosie Oliver - 3:04
   (J. Bennett) East Jackson Pub. BMI
2. "ALL MY BURDENS" Rose Neale - 2:34
   (Leon Lemons) East Jackson Pub. BMI
3. "I BELIEVE" Naddie Conedy - 3:06
   (J. Bennett) East Jackson Pub. BMI
4. "GREAT DAY" Doris Hemphill - 2:45
   (J. Bennett) East Jackson Pub. BMI
5. "HE'S ALRIGHT" Rosie Olvier - 3:09
   (J. Bennett) East Jackson Pub. BMI

Distributed by J&B Records / 3109 Medgar Evers Blvd. / Jackson, MS 39213

p 1983

ONIX M.R.

¡QUE BARBARIDAD . . . JUNTOS!

LISANDRO, PASTOR Y RODOLFO

*Pastor López/Lic. D.U. - Venezuela

**Rodolfo / Lic. Fuentes - Colombia

***Lisandro Meza/Lic. Limeza -Colombia

1-Edimúsica

8-Ollantay

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MANUFACTURADO POR fediscos

GUAYAQUIL – ECUADOR

LP-69058-A

STEREO

1.-LA PASTORCITA* (Luis Alba) 2.-QUE REGRESE** (E. Beltrán) 3.-VERSOS Y SOBRENOMBRES*** (Roque Saballeth) 4.-LAGRIMAS DEL ALMA* (Mariano Valencia) 5.-PERDIDO Y BORRACHO** (Angel Aníbal Rosado) 6.-COCODRILO*** (Lisandro Meza) 7.-ADIOS AMOR ADIOS, PERO ADIOS !!!* (Edilberto Cuesta) 8.-MUJER FUGITIVA** (Manuel Mantilla)

ONIX

M.R.

℗ 1983

¡QUE BARBARIDAD ... JUNTOS!

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LP-69058-B

STEREO

1.-TODO O NADA*** (Leonidas Plaza) 2.-ESTE AMARGO AMOR* (Augusto Loyola) 3.-LA CONOCI UN DOMINGO** (M. Cavagnaro) 4.-RIO SUCUY*** (Lisandro Meza) 5.-DE CANTINA EN CANTINA* (Juan Chávez Salazar) 6.-LA BRUJA**(J. Huber Ríos-Justo P. Quintero) 7.-MARTHA LA REINA*** (Rafael Mejía)

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ZEIDA ®

CODISCOS

INDUSTRIA COLOMBIANA

.... PARA ENTREGA INMEDIATA !

LADO 1

LDZ. 20441

LDZ. 961

MACONDO - Porro (Daniel Camino Díez)
LOS EXITOS. Canta: Jorge Juan Mejía
LA CAMISOLA - Pasiaíto (Toño Fernández)
LOS GRADUADOS. Canta: Gustavo Quintero
PALITO DE CAIMITO - Pasiaito (Bladimiro Bula)
LOS HERMANOS MARTELO. Canta: Hernando Barbosa
OJOS GACHOS - Merengue (Alfredo Gutiérrez)
ALFREDO GUTIERREZ y su Conjunto
POR LAS BUENAS - Cumbia (Graciela Arango de Tobón)
LOS CLAVES. Canta: Jorge Juan Mejía
EL APARATO - Punto Cubano (D. R. de A.)
LUCHO PEREZ con KIKE y su Ritmo

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INDUSTRIA COLOMBIANA

.... PARA ENTREGA INMEDIATA!

LADO 2

LDZ. 20441
LDZ. 962

AGUA DE CU.... - Pasiaíto (Oscar Ruíz)
LOS HERMANOS MARTELO. Canta: Juan Piña
PRIMER AMOR - Paseo (Armando Zabaleta)
LOS EXITOS. Canta: Jorge Juan Mejía
MANUELITO BARRIOS - Pasiaíto (Toño Fernández)
LOS GRADUADOS. Canta: Gustavo Quintero
SE PRENDIO LA FIESTA - Porro (Rubén Darío Salcedo)
LOS CAPORALES DEL MAGDALENA. Canta: Rubén Darío Salcedo
EL SOLTERO - Merengue (Raúl Garrido)
ALFREDO GUTIEREZ y su Conjunto
DONDE VA JOSE MACONDO - Mosaico
(Daniel Santos, Daniel Camino Díez)
LOS EJECUTIVOS

PASTOR LOPEZ
y Su Combo
"El Exitoso"

velvet

Golden
Stereo
3053
℗ 1982

A
33 1/3 RPM
Stereo

1.-MUJERCITA BUENA
(Edilberto Cuestas)
2.-MI NOSTALGIA
(Ad. F. Contreras)
3.-ADIOS AMOR, ADIOS
(Edilberto Cuestas)
4.-SOLO POR TI
(Guillermo González)
5.-RECORDANDOTE
(Emiro Val)

Dist by: VELVET DE P.R. Inc. - Calle Cerra 627 Santurce, P.R. 00907

PASTOR LOPEZ
y Su Combo

"El Exitoso"



Golden
Stereo
3053
℗ 1982

B
33 1/3 RPM
Stereo

1.-PECADORA
(Luís Alba)
2.-LLORAS
(Edilberto Cuestas)
3.-POR TU CULPA
(O. Ayala)
4.-TUS OJOS, TU BOCA
(I. P. López)
5.-LA DESPEDIDA
(Rafael Escalona)

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PR
RECORDS
"SHORB BROTHERS NASHVILLE COLLECTION"
Side One
LPS 3090A
RI3548A
33 1/3 RPM
Stereophonic
1. The Shoes That Jesus Wore (2:49)
2. Love Isn't Love (Till You Give It Away) (2:42)
3. God Will (2:42)
4. When The Roll Is Called Up Yonder (2:02)
5. Tiny (4:09)
PR RECORD COMPANY
LONG 33 1/3 PLAY
BOX 1845 SILVER SPRING, MD.


PR
RECORDS
"SHORB BROTHERS NASHVILLE COLLECTION"
Side Two
LPS 3090B
RI3548B
33 1/3 RPM
Stereophonic
1. Little Garden Of Love (3:03)
2. Brighten The Corner (1:35)
3. Many Joys And Thrills Ago (2:53)
4. The Old Account Was Settled Long Ago (2:03)
5. Come Back Home (4:12)
PR RECORD COMPANY
LONG 33 1/3 PLAY
BOX 1845 SILVER SPRING, MD.

PRONTO

SOLEDADES
JOSE LUIS PERALES

PTS-1037
STEREO



SIDE A
(PTS-1037-A)

1. COMPRARE 3:05
2. PEQUENO GORRION 2:50
3. LA CASADA 3:50
4. TU Y YO 3:47
5. SOLEDADES 3:47

Letra y Musica: Jose Luis Perales
Recorded in Spain by Hispavox, S.A.
℗1978 Mericana Record Corp.

Manufactured by Pronto Records, 240 Madison Ave., New York 10016 U.S.A.


PRONTO
SOLEDADES
JOSE LUIS PERALES
PTS-1037
STEREO
SIDE B
(PTS-1037-B)
1. ME DUELE 3:10
2. ME IRE 3:34
3. PAYASO AZUL 4:05
4. YA NO TE QUIERO 2:39
5. HOY SUENO CON VOLVER 3:45
(R. Schumann-Adap: Marisol Perales)
Letra y Musica: Jose Luis Perales
Recorded in Spain by Hispavox, S.A.
℗1978 Mericana Record Corp.
Manufactured by Pronto Records, 240 Madison Ave., New York 10016 U.S.A.

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PHILIPS

PHILIPS

Producido por EDISA Distribuidor Autorizado		33 1/3	Industria Uruguaya
Disco es Cultura AGADU Ⓟ 1980 Made in Uruguay		Art. 79 6347454 A	1

"TANGOS PARA ENAMORADOS" - GUIDO MILANO Orquesta y Coro: EL DIA QUE ME QUIERAS (Gardel-Le Pera) - MI BUENOS AIRES QUERIDO (Gardel Le Pera) - TARDE (J. Canet) - RONDANDO TU ESQUINA (Cadícamo-Charlo) - VOLVER (Gardel-Le Pera) - UNO (Discépolo-Mores) - CAMINITO (Filiberto-Corla Peñaloza) - MANO A MANO (Gardel-Razzano) - CUESTA ABAJO (Gardel-Le Pera) - DESTELLOS (Caruso-Canaro) - NOSTALGIAS (Coblán-Cadícamo) - SUR (Manzi-Troilo) - A MEDIA LUZ (Donato-Lenzi) - CRISTAL (Mores-Contursi) - VIDA MIA (O. Fresedo) - MADRESELVA (Canaro-Amadori) - MARIA (C. Castillo-A. Troilo) - DONDE ESTAS CORAZON (Serrano-Berto) - NADA (Sanguinetti-Dames) - LEJANA TIERRA MIA (Gardel-LePera)

6347 454 A

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PHILIPS

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Disco es Cultura AGADU Ⓟ 1980 Made in Uruguay		Art. 79 6347454 B	2

"TANGOS PARA ENAMORADOS" - Guido Milano Orq. y Coro: CUARTITO AZUL (Battistella-Mores) - FUMANDO ESPERO (Garzo-Masanas) - SUS OJOS SE CERRARON (Gardel-Le Pera) - LOS MAREADOS (Cobián-Cadícamo) - TOMO Y OBLIGO (Gardel-Romero) - LA CALESITA (Castillo-Mores) MALENA (Manzi-Demare) - LA ULTIMA COPA (Caruso-Canaro) - LA CASITA DE MIS VIEJOS (Cobián-Cadícamo) - LA ULTIMA CURDA (Troilo-Castillo) - TIEMPOS VIEJOS (Romero-Canaro) - EL ULTIMO CAFE (Castillo-Stamponi) - GARUA (Troilo-Cadícamo) - BANDONEON ARRABALERO (Bachicha-Contursi) - CHE PAPUSA OI (Matos Rodríguez-Cadícamo) - EL BULIN DE LA CALLE AYACUCHO (Flores-Servidio) - CORAZON DE PAPEL (Franco-Castillo) - SOMBRAS NADA MAS (Lomuto-Contursi) - CAFETIN DE Bs. As. (Discépolo-Mores) - CAFE LA HUMEDAD (C. Castaña)

6347 454 B

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EMI

ODEON

4 GRANDES DE ARRABAL VOL. 2

1. **LA CUMPARSITA** - Matos Rodriguez - Maroni - Contursi
ALFREDO DE ANGELIS Y Su Orquesta Tipica - Recitado N. Rodi

33⅓
11951

ESTEREO

2. **ZAPATOS ROTOS** - F. Smith - ENRIQUE RODRIGUEZ Y SU ORQUESTA
3. **NAUFRAGIO** - Natalio Sedini PEPE AGUIRRE
4. **YO TAMBIEN SOÑE** - Amadori - Canaro
FRANCISCO CANARO Y SU ORQUESTA Canta Chardo
5. **PIFIA** - W. Cinosi S. Rainer - ALFREDO DE ANGELIS
Y Su Orquesta Tipica Canta Oscar Larroca
6. **LA GAYOLA** - R. Tuegols - A. J. Tagini
ENRIQUE RODRIGUEZ Y SU ORQUESTA

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3 (P) 1984 EMI - ODEON - CHILE

PRODUCTOR FONOGRAFICO DISCOS CBS S.A. FABRICADO EN COLOMBIA



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EMI

ODEON

4 GRANDES DE ARRABAL VOL. 2

B
33 1/3
11951

ESTEREO

1. **FRIVOLIDAD** - Mano Ríos - PEPE AGUIRRE
2. **EL CHOCLO** - A. Villoldo - E. S. Discépolo
FRANCISCO CANARO Y SU ORQUESTA TIPICA
3. **LA BRISA** - Juan Canaro - Caruso
ALFREDO DE ANGELIS Y SU ORQ. TIPICA Canta: Carlos Dante
4. **TENGO MIL NOVIAS** - E. Rodriguez - E. Cadicamo
ENRIQUE RODRIGUEZ Y SU ORQUESTA TIPICA
5. **PENSANDO EN TI** - Victor M. Acosta - PEPE AGUIRRE
6. **CAMBALACHE** - E. Santos Discepolo
FRANCISCO CANARO Y SU ORQ. TIPICA Canta: Ernesto Fama

1-5 (P) 1984 EMI - ODEON - CHILE / 2-3-4-6 (P) 1984
EMI ODEON SAICF
ARGENTINA

CBS

PRODUCTOR FONOGRAFICO DISCOS CBS S.A. FABRICADO EN COLOMBIA


ODEON
ALTA FIDELIDAD
EMI
33
R.P.M.
FABRICADO EN COLOMBIA
POR DISCOS CBS. S. A.
INDUSTRIA COLOMBIANA
MARCA REGISTRADA.
MIGUEL CALO
Y SU ORQUESTA TIPICA
Canta: Raúl Iriarte
LADO 1
1168
11-03-520
1. CUANDO TALLAN LOS RECUERDOS (Tango)
R. Rossi - E. Cadícamo
2. MARION (Tango)
Rubinstein
3. LA VI LLEGAR (Tango)
E. Francini - J. Centeya
4. TRENZAS (Tango)
A. Pontier - H. Expósito
5. LLUVIA DE ABRIL (Tango)
E. Francini - J. Centeya
6. LOS DESPOJOS (Tango)
J. Dames - H. Sanguinetti
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ODEON

ALTA FIDELIDAD

EMI 33 R.P.M.

FABRICADO EN COLOMBIA
POR DISCOS CBS S. A.

INDUSTRIA COLOMBIANA
MARCA REGISTRADA.

MIGUEL CALO
Y SU ORQUESTA TIPICA
Canta: Raúl Iriarte

LADO 2

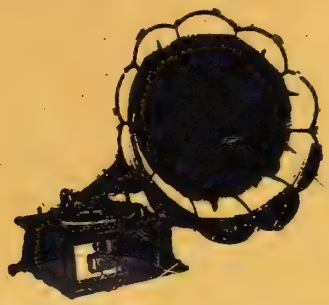
1168

11-03-521

1. FRUTA AMARGA (Tango)
H. Guiterrez - H. Manzi
2. SEIS DIAS (Tango)
M. Sucher - C. Bahr
3. MAÑANA IRE TEMPRANO (Tango)
E. Francini - C. Bahr
4. DE SEIS A SIETE (Tango)
J. Canet
5. BIEN CRIOLLA Y BIEN PORTEÑA (Milonga)
A. Pontier - H. Espósito
6. CADA DIA TE EXTRAÑO MAS (Tango)
A. Pontier - C. Bahr

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PIONEER INTERNATIONAL



JACK POT OF MEDLEY HITS VOL 1

SIDE ONE

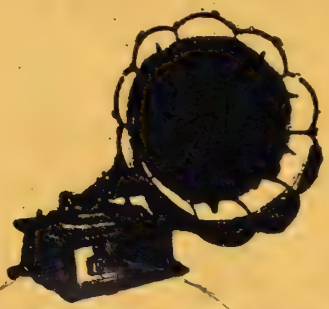
PI-007
(PI-007A)

VARIOUS ARTISTS

1. RED RED WINE MEDLEY (R.Z. Jackson)
2. LOVE ANOTHER LOVE (Leroy Brown)
3. SHOW ME THE WAY (Stevie Harris)
4. GOT TO COME BACK (Jackie Robinson)
5. JOHN JONES (Tracy King)

Produced by: Sydney (Luddy) Crooks
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Distributed-Pioneer Int'l 627
Vaughan Rd. Toronto, Ont.
416-653-5034

PIONEER INTERNATIONAL



JACK POT OF MEDLEY HITS VOL 1

SIDE TWO

PI-007
(PI-007B)

VARIOUS ARTISTS

1. SINNERS MEDLEY (Slickers)
2. BE STILL (Winston Groovy)
3. JACK POT MEDLEY (Pioneer)
4. PLEASE LET ME GO (Winston Groovy)

Produced by: Sydney (Luddy) Crooks
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Vaughan Rd. Toronto, Ont.
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URHEBER- UND LEISTUNGSSCHUTZRECHTE BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN • MADE IN GERMANY •

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Die Stimme seines Herrn

LC 2213

Dacapo:

GEMA

1 C 053-01 322 M

A

Seite 1

33

BÉLA BARTÓK

Konzert für Violine und Orchester

1. Satz : Allegro non troppo

Yehudi Menuhin, Violine

Philharmonia Orchestra London

Dirigent Wilhelm Furtwängler

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN • MADE IN GERMANY •

EMI



LC 2213

Dacapo

GEMA			1 C 053-01 322 M / B	Seite 2

BÉLA BARTÓK

Konzert für Violine und Orchester

2. Satz : Andante tranquillo
3. Satz : Allegro molto

Yehudi Menuhin, Violine
Philharmonia Orchestra London
Dirigent Wilhelm Furtwängler

33

LET IT ROLL

ERNESTINE ALLEN

TSLP 15004
SIDE 1
HIGH FIDELITY

PRESTIGE

1. LET IT ROLL
(Lucky Millinder)
2. I WANT A LITTLE BOY
(Murray Mencher/Billy Moll)
3. LULLABYE OF BROADWAY
(Harry Warren/Al Dubin)
4. MEAN & EVIL
(Irene Higginbotham/Claude Demetrius)

PRESTIGE RECORDS INC., 203 S. WASHINGTON AVE., BERGENFIELD, N. J.

LET IT ROLL

ERNESTINE ALLEN

TSLP 15004
SIDE 2
HIGH FIDELITY



1. LOVE FOR SALE
(Cole Porter)
2. MISS ALLEN'S BLUES
(Ernestine Allen - Prestige Music, BMI)
3. BAUBLES BANGLES & BEADS
(Robert Wright/George Forrest)
4. THE MAN I LOVE
(Ira Gershwin/George Gershwin)
5. TEA FOR TWO
(Vincent Youmans/Irving Caesar)

PRESTIGE RECORDS INC., 203 S. WASHINGTON AVE., BERGENFIELD, N. J.

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PHILIPS

PHILIPS

STEREO 33 1/3

SACEM SACD SDRM SCPL

9101 122
9101 122 1
Made in France

1

1.Ⓟ1962-2.Ⓟ1963-3.Ⓟ1964-
4.Ⓟ1965-5.Ⓟ1966-6.Ⓟ1967

Collection REIMPRESSION

CLAUDE NOUGARO

CENTENAIRE 1877 1977 DU DISQUE

1.	1962 - LE JAZZ ET LA JAVA (Musique de J. Datin d'après un Thème de J. Haydn/Paroles de C. Nougaro)	2'25
2.	1963 - CECILE MA FILLE (J. Datin/C. Nougaro)	3'20
3.	1964 - JE SUIS SOUS... (J. Datin/C. Nougaro)	3'20
4.	1965 - ARMSTRONG (Traditionnel/Arrgts Maurice Vander/Claude Nougaro)	3'14
5.	1966 - L'AMOUR SORCIER (Claude Nougaro)	3'28
6.	1967 - O TOULOUSE (Claude Nougaro)	4'22

1.2. Avec Michel Legrand et son Orchestre - 4. Avec Maurice Vander à l'orgue - René Nan, batterie - Pierre Cullaz, guitare - Roger Guérin, trompette - Michel Portal, saxo - 5. Avec Yvan Julien et son Orchestre - 6. Avec Ch. Chevallier et son Orchestre - 3. Avec Maurice Vander et sa Formation - E. Louiss à l'orgue

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PHILIPS

PHILIPS

STEREO 33 1/3

SACEM SACD SDRM SCPL

9101 122
9101 122 2
Made in France

2

1.℗1968-2.℗1969-3.℗1971-
4.℗1973-5.℗1974

Collection REIMPRESSION

CENTENAIRE 1877 1977 DU DISQUE

CLAUDE NOUGARO

1. 1968 - PARIS MAI (Chant Traditionnel/Arrgts E. Louiss/Claude Nougaro)	5'59
2. 1969 - HOMME (E. Louiss/Claude Nougaro)	3'20
3. 1971 - LA NEIGE (Claude Nougaro et F. Dallone/ Claude Nougaro)	4'38
4. 1973 - DANSEZ SUR MOI (GIRL TALK) (Neal Hefti/Claude Nougaro)	3'21
5. 1974 - LES PETITS PAVES (P. Delmet/M. Vaucaire)	3'24

1. Avec M. Vander, piano - E. Louiss, orgue - L. Trussardi, basse - Daniel Humair, batterie - 2. Orchestre : Ch. Chevallier - 3. Arrgts M. Vander - E. Louiss - 4. Arrgts J.C. Vannier - 5. Arrgts Ricardo Vilas


True
Leon Everette
SIDE ONE
STEREO
1. Goodbye King Of Rock N' Roll 1:55
J. Zimmerman / L. Brown–Tackhammer Music, Inc. BMI / Sing Me Music, Inc. ASCAP
2. My Girl Josephine 2:48
A. Domino / D. Bartholmew–Travis Music, BMI
3. Still Loving You 2:10
T. Shondell Acuff / Rose BMI
4. I Love That Woman (Like The Devil Loves Sin) 2:55
P. Huffman / J. Keller / B. Jones–Tackhammer Music, Inc. BMI / Walter Smith Music, BMI
5. I'm Tired Of Honky Tonk Heroes 2:20
P. Huffman / J. Keller–Tackhammer Music, Inc. BMI
PRODUCED BY HOWARD A. KNIGHT, JR.


True
Leon Everette
SIDE TWO
STEREO
1. The Worlds Greatest Star Has Gone Home 2:36
P. Huffman / J. Keller Tackhammer Music, Inc. BMI
2. I Heard You Calling His Name 2:34
Herold White Tackhammer Music, Inc. BMI
3. Just To Know She'd Let Me Leave Her
(Is Enough To Make Me Stay) 2:55
W. Kemp Tree BMI
4. In The Midnight Hour 2:27
W. Pickett / S. Cropper Cotillion East BMI
5. Put It Out Of Your Mind Babe 2:45
P. Huffman / J. Keller Tackhammer Music,
Inc. BMI
PRODUCED BY HOWARD A. KNIGHT, JR.

AMERICAN MELODY

LITTLE HANDS
Jonathan Edwards

SIDE ONE
STEREO



American Melody Records
℗ 1987
AM-102

1. **Winkin, Blinkin and Nod**
(Traditional) 2:50
2. **Children, Go Where I Send Thee**
(Traditional) 4:04
3. **My Little Girl**
(J. Edwards) 2:14
4. **Red Light, Green Light**
(T. Hardin, J. Edwards) 2:40
5. **Stewball**
(Traditional) 2:53

AMERICAN MELODY

LITTLE HANDS
Jonathan Edwards

SIDE TWO
STEREO

American Melody Records
℗ 1987
AM-102

1. **Little Hands**
(J. Edwards) 2:55
2. **Flies in the Buttermilk**
(J. Perry) 3:50
3. **Give Us a Song**
(J. Edwards) 3:07
4. **Old Jim**
(J. Edwards, based on trad.) 2:35
5. **Graceful Lullabye**
(J. Edwards) 2:30

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Bayfield

RED HOT SOCA

SIDE A
BF 023
33 1/3 RPM
℗ & © 1990
P.R.S.

RED PLASTIC BAG

1. PLAYING DE MAS 6:56
2. WILD GOOSE CHASE 5:42
3. ALL BECAUSE OF YOU 7:00

All Songs Composed & Sung by: Stedson Wiltshire
(Red Plastic Bag)
Music Arranged by: Kenny Wallace
Produced by: Mac Fingall/Kenny Wallace
Recorded at: Coral Sound Studios
Engineer: Eric Michaud
Published by: Fingall Music
Distributed by: Bayfield Records Ltd.
Made in Barbados by: Rainbow Wirl Inc.
(Music Division)

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Bayfield

SIDE B
BF 023
33 1/3 RPM
℗ & © 1990
P.R.S.

RED HOT SOCA

RED PLASTIC BAG

1. SING IT 6:47
2. OH MANDELA 6:55
3. PLAYING DE MAS (Version) 6:56

All Songs Composed & Sung by: Stedson Wiltshire
(Red Plastic Bag)
Music Arranged by: Kenny Wallace
Produced by: Mac Fingall/Kenny Wallace
Recorded at: Coral Sound Studios
Engineer: Eric Michaud
Published by: Fingall Music
Distributed by: Bayfield Records Ltd.
Made in Barbados by: Rainbow Wirl Inc.
(Music Division)

IF WE ONLY HAVE LOVE

THE GREATER BOSTONIANS ORCHESTRA and CHORUS

bip

SIDE 1
SAAB 252

1. FOR ONCE IN MY LIFE (Miller, Murden) 2:38
2. WE'VE ONLY JUST BEGUN (Williams, Nichols) 3:35
3. CANDIDA (Wine, Levine) 2:22
4. DANNY BOY (Wetherly) 5:00
5. WAVE (Jobim) 2:46
6. WEDDING BELL BLUES (Nyro) 2:26
7. KISMET MEDLEY (Wright, Forrest, Adapted from Borodin) 7:50
   BAUBLES, BANGLES & BEADS
   NOT SINCE NINEVEH
   SANDS OF TIME
   NIGHT OF MY NIGHTS
   STRANGER IN PARADISE
   THIS IS MY BELOVED

A BROADCAST IMAGE PRODUCTIONS CREATION

IF WE ONLY HAVE LOVE

THE GREATER BOSTONIANS ORCHESTRA and CHORUS

bip

SIDE 2
SAAB 253

1. IF WE ONLY HAVE LOVE (Brel) 4:25
2. ON A CLEAR DAY (Lerner, Lane) 1:59
3. BRIDGE OVER TROUBLED WATERS (Simon) 4:18
4. BETWEEN THE DEVIL AND THE DEEP BLUE SEA (Koehler, Arlan) 2:42
5. BORN FREE (Barry, Black) 2:50
6. CLOSE TO YOU (Bacharach, David) 3:15
7. BATTLE HYMN OF THE REPUBLIC (Traditional. Arr: Stuart) 4:54

A BROADCAST IMAGE PRODUCTIONS CREATION

WAGNER: DIE WALKÜRE
ACT III

RR 417
Side 1

33.3 MONO
(32:18)

KIRSTEN FLAGSTAD (Brünnhilde) RUDOLPH BOCKELMANN (Wotan) MARIA MÜLLER (Sieglinde) ELSA STENNING (Helmwige) MAE CRAVEN (Gerhilde) THELMA BARDSLEY (Ortlinde) LINDA SEYMOUR (Waltraute) EDITH COATES (Siegrune) EVELYN ARDEN (Rossweisse) GLADYS GARSIDE (Grimgerde) GLADYS RIPLEY (Schwertleite)

London Philharmonic conducted by
WILHELM FURTWÄNGLER

Recorded at Covent Garden, May 26th, 1937

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WAGNER: DIE WALKURE

ACT III

RR 417
Side 2

33.3 MONO
(30:48)

KIRSTEN FLAGSTAD (Brünnhilde) RUDOLPH BOCKELMANN (Wotan) MARIA MÜLLER (Sieglinde) ELSA STENNING (Helmwige) MAE CRAVEN (Gerhilde) THELMA BARDSLEY (Ortlinde) LINDA SEYMOUR (Waltraute) EDITH COATES (Siegrune) EVELYN ARDEN (Rossweisse) GLADYS GARSIDE (Grimgerde) GLADYS RIPLEY (Schwertleite)

London Philharmonic conducted by
WILHELM FURTWÄNGLER

Recorded at Covent Garden, May 26th, 1937

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Music For Ballet

1. Polonaise 3/4
2. Mazurka 3/4

KIM 3003
SIDE A

33 1/3 RPM
Instrumental



3. Flowing Waltz 3/4
4. Grand Waltz 3/4
5. Petit Allégro 6/8
6. Tours En Diagonale 6/8
7. Grand Allégro 6/8

℗ 1979
Kimbo Educational

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KIMBO® EDUCATIONAL
Music For Ballet
1. Two Step 2/4
2. Polka 2/4
3. Petit Allegro 2/4
KIM 3003
SIDE B
33 1/3 RPM
Instrumental
4. En Chainement 2/4
5. Schottische 4/4
6. Epaulement 4/4
7. Adagio 4/4
8. Pirouettes 4/4
9. March 4/4
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CHATTERBAND

KDJ-227
SIDE A



STEREO
33 1/3 RPM

1. **HANG ON SLOOPY (3:30)**
(Russell-Ferrell) Mellin Music/Morris Music - BMI
2. **SUMMER'S GONNA LAST (2:45)**
(Paul Martone) Mag Stand Music
3. **NOBODY BUT ME (2:30)**
(R. Isley) Wemar Music - BMI
4. **DRIFT AWAY (3:47)**
(Mentor Willaims) Almo Music - ASCAP
5. **TAKIN CARE OF BUSINESS (3:22)**
(R. Bachman) Ranbach Music Topsoil Music - BMI

PRODUCED BY PAUL MARTONE
P.O. Box 8465, Cherry Hill, N.J. 08002

STACKHOUSE ENTERTAINMENT • 26 HUGHES AVENUE • MERCERVILLE, N.J. 08619 • 609-393-9494

CHATTERBAND

KDJ-227
SIDE B



STEREO
33 1/3 RPM

6. SWEET CAROLINE (3:47)
(N. Diamond) Stonebridge Music - BMI
7. CHERRY CHERRY (3:05)
(N. Diamond) Tallyrand Music - ASCAP
8. MORE THAN YESTERDAY (3:01)
(P. Upton) January Music
9. LOVE GROWS (WHERE MY ROSEMARY GOES) (2:45)
(Mason-Macaulay) January Music - BMI
10. BRANDY (3:14)
(E. Lurie) Evie Music/Sprucerun Music/Chappell Music - ASCAP

PRODUCED BY PAUL MARTONE
P.O. Box 8465, Cherry Hill, N.J. 08002

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With Vocals & Full Orchestra

401-A

1. **SHOW TIME ON BROADWAY (Varied)** (J. Lubin) 8 Bar Intro, 86 Meas, Met Varied, Time 2:49
2. **DO RE MI (4/4)** (From "The Sound of Music," Rodgers & Hammerstein) 4 Bar Intro, 2 Cho & Tag, Met. 126, Time 1:58
3. **YOU'RE A GOOD MAN, CHARLIE BROWN (4/4)** (Clark Gesner) 6 Bar Intro, 55 Meas, Met. 120, Time 2:07
4. **ELEGANCE (4/4)** (From "Hello Dolly," J. Herman) 8 Bar Intro, 92 Meas, Met. 138, Time 2:59
5. **CAN-CAN (4/4)** (From "Can-Can," Cole Porter) 4 Bar Intro, 74 Meas, Met. 138, Time 2:19

33⅓ RPM

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MORE MUSICAL COMEDY HITS

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Full Orchestra

401-B

1. **SHOW TIME ON BROADWAY (Varied)** (J. Lubin) 8 Bar Intro, 86 Meas, Met Varied, Time 2:49
2. **DO RE MI (4/4)** (From "The Sound of Music," Rodgers & Hammerstein) 4 Bar Intro, 2 Cho & Tag, Met. 126, Time 1:58
3. **YOU'RE A GOOD MAN, CHARLIE BROWN (4/4)** (Clark Gesner) 6 Bar Intro, 55 Meas, Met. 120, Time 2:07
4. **ELEGANCE (4/4)** (From "Hello Dolly," J. Herman) 8 Bar Intro, 92 Meas, Met. 138, Time 2:59
5. **CAN-CAN (4/4)** (From "Can-Can," Cole Porter) 4 Bar Intro, 74 Meas, Met. 138, Time 2:19
6. **CAROUSEL WALTZ (3/4)** (From "Carousel," Rodgers & Hammerstein) 8 Bar Intro, 133 Meas, Met. 178, Time 2:40

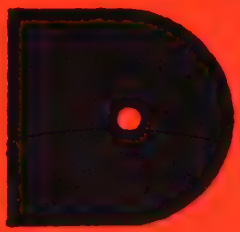
(INSTRUMENTAL ONLY)

33⅓ RPM


Chalfont
THE MUSIC OF
SIR EDWARD ELGAR
The Bournemouth Symphony Orchestra
George Hurst, Conductor
C77.009A
1. Cockaigne Overture, Op. 40
2. Imperial March, Op. 32
℗ 1978
SIDE 1 STEREO


Chalfont
THE MUSIC OF
SIR EDWARD ELGAR
The Bournemouth Symphony Orchestra
George Hurst Conductor
C77 009B
1. Pomp and Circumstance March,
Op. 39 No. 1
2. Chanson De Matin, Op. 15 No. 2
3. Chanson De Nuit, Op. 15 No 1
4. Salut D'Amour, Op. 12
5. Pomp and Circumstance March,
Op. 39 No. 4
℗ 1978
SIDE 2 STEREO


DESTO
CMS RECORDS, INC.,
14 Warren St., N.Y.C.
BERNARD ROGERS
LEAVES FROM THE TALE OF PINOCCHIO
Vienna Symphony Orchestra
Max Schoenherr, conductor
DC-6424 A
Side 1
1. Overturetta
2. He Is Born
3. And Rejoices
4. The Talking Cricket
5. Parade Of The Actors
6. At The Marionette Theatre
7. The Cat and The Fox
8. The Fairy With Azure Hair
9. The Field of Wonders
10. The Serpent With The Smoking Tail
11. Flight With A Pigeon
12. He Rescues His Father And Becomes A Real Boy
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DESTO

CMS RECORDS, INC.,
14 Warren St., N.Y.C.

CHARLES GRIFFES

POEM FOR FLUTE AND ORCHESTRA

Camille Wanausek, flute Vienna Symphony Orchestra
Walter Hendl, conductor

DC-6424 B



Side 2

PAUL CRESTON

PARTITA FOR FLUTE, VIOLIN, AND STRINGS

Vienna Symphony Orchestra
Walter Hendl, conductor

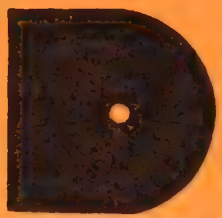
1. Preamble–2. Sarabande–3. Burlesk
4. Air–5. Tarantella

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33⅓ RPM

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DESTO

CMS RECORDS, INC.,
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BALLETS MEXICAN!

The Mexico City Philharmonic Orchestra
Fernando Lozano, Conductor

DC 7220

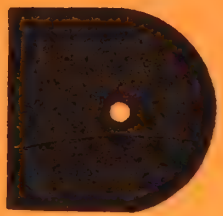
SIDE 1
(14:30)

BLAS GALINDO: LA MANDA (The Vow) (14:30)

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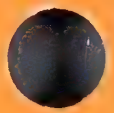
DESTO

CMS RECORDS, INC.,
14 Warren St., N.Y.C.

BALLETS MEXICAN!

The Mexico City Philharmonic Orchestra
Fernando Lozano, Conductor

DC 7220



SIDE 2
(21:30)

1. CARLOS CHAVEZ: ENCANTAMIENTO Y ZARABANDE (10:15)
   (The Spell & Sarabande) from the Ballet
   LA HIJA DE COLQUIDE (Daughter of Colchis)
   © Mills Music
2. JOSE PABLO MONCAYO: ZAPATA (Ballet) from
   TIERRA DE TEMPORAL (11:10)
   © EMM/Peer Int. Corp

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GATEWAY

GSLP 3533
SIDE 1

33⅓ RPM

LATIN DANCE PARTY

1. CHERRY PINK AND APPLE BLOSSOM WHITE - 3:01
   (M. David - Louigui) Chappell and Co.
2. MIGUAGUANCO (R. Torizet) 2:58
   Southern Music Pub., Inc. (ASCAP)
3. EL NEGRITO DEL BATEY (Guzman) 3:17
   Peer International BMI
4. AY, MAMA INEZ (Grenet-Gilbert) 3:00
   E. B. Marks Music (BMI)
5. PERFIDIA (Dominguez-Leeds) 3:02
   Peer International Inc. (BMI)

℗ 1977 Gemcom, Inc.
A Product of
Gillette-Madison Co.



GATEWAY

GSLP 3533
SIDE 2

33⅓ RPM

LATIN DANCE PARTY

1. CUANDA CUANDA (Renis-Testa-Rodriguez) M. Witmark & Sons (ASCAP) 2:45
2. LET'S DO THE LATIN HUSTLE (E. Drennon) 3:00 Damit Music (BMI)
3. MAMBO NUMBER 5 (P. Prado) 2:46 Peer International Inc. (BMI)
4. MIAMI BEACH RHUMBA (I. Fields - A. Ganse - J. Comacho) Marks & Crest Music (ASCAP) 2:45
5. QUIET NIGHTS OF QUIET STARS (Corcovado) 3:29 (Jobim-Lees) Duchess Music Corp. (BMI)
6. ADIOS MUCHARCHO (Sanders-Vedami) 2:16 Southern Music Pub. Inc. (ASCAP)

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Side A Stereo



R-253741-A Record 1

That Lovin' Feeling
George Greeley
and His Orchestra



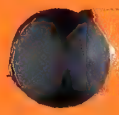
Woman In Love (B. Gibb/R. Gibb) 2:41
Lady (L. Richie, Jr.) 2:53
Kiss Me In The Rain (S. Farina/L. Ratner) 2:05
Never Be The Same (C. Cross) 2:57
No Night So Long (R. Kerr/W. Jennings) 2:35
Arranged, produced and conducted by George Greeley

TM(s)®RCA Corp —MADE IN U S A
℗1981 RCA RECORDS

Side B Stereo

R-253741-B Record 1

That Lovin' Feeling
George Greeley
and His Orchestra



Music Service

You've Lost That Lovin' Feeling (P. Spector/
B. Mann/C. Weil) 2:31
Love On The Rocks (N. Diamond/G. Becaud) 2:33
Deja Vu (I. Hayes/A. Anderson) 3:19
Could I Have This Dance (Holyfield/House) 2:53
Pachelbel: Canon In D (featured theme
from the film "Ordinary People")
adapted by George Greeley 2:19

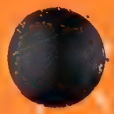
Arranged, produced and conducted by George Greeley

TM(s)®RCA Corp —MADE IN U.S.A
℗1981 RCA RECORDS

Side C Stereo

R-253741-C Record 2

That Lovin' Feeling
George Greeley
and His Orchestra



Music Service

Guilty (B. Gibb/R. Gibb/M. Gibb) 3:00
I Made It Through The Rain (G. Kenny/D. Shepperd
B. Sussman/I. Feldman/B. Manilow) 3:20
Easy Love (S. Dorff/L. Herbstritt/R. Cate) 2:30)
Fire In The Morning S. Dorff/L. Herbstritt/
G. Harju) 3:23
She Believes In Me (S. Gibb) 3:08

Arranged, produced and conducted by George Greeley

TM(s)®RCA Corp —MADE IN U S A
℗1981 RCA RECORDS

Side D Stereo

R-253741-D Record 2

That Lovin' Feeling
George Greeley
and His Orchestra



You Decorated My Life (B. Morrison/D. Hupp) 3:31
Every Woman In The World (D. Bugati/F. Muskier) 2:25
Hurt So Bad (T. Randazzo/B. Hart/B. Wilding) 2:37
Ships (I. Hunter) 2:58
When I Wanted You (G. Cunico) 2:26

Arranged, produced and conducted by George Greeley

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℗1981 RCA RECORDS

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Förderung
schweizerischer
Musik

Communauté
de travail pour
la diffusion
de la musique
suisse

Jean Balissat

Sinfonietta pour orchestre à cordes (21'46)

33⅓ rpm.

B.I.E.M.

CTS 49 A
STEREO

1) Largamente (6'39) — 2) Scherzo (2'35)
3) Adagio (9'17) — 4) Vivo (2'47)

Orchestre de Chambre de Zurich
Direction: Edmond de Stoutz

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE RÉSERVÉS / ℗ COMMUNAUTÉ DE TRAVAIL 1968 / MADE IN SWITZERLAND / DUPLICATION, EXÉCUTION PUBLIQUE, RADIODIFFUSION DE CE DISQUE INTERDITES /

Arbeits-
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Förderung
schweizerischer
Musik

Communauté
de travail pour
la diffusion
de la musique
suisse

Raffaele d'Alessandro

«Tema variato» pour grand orchestre
(16')
Orchestre du Studio de Genève
Direction: Jean-Marie Auberson

33⅓ rpm.

B.I.E.M.

CTS 49 B
STEREO

Hans Haug
Elégie pour hautbois et petit orchestre
(6'40)

Edward Meylan, hautbois; Orchestre de Chambre de Lausanne; Direction: Victor Desarzens

Lado 1 Estereo

109.0027 109.0027-A

CARMEN SILVA

"DISCO DE OURO"

1 - ADEUS SOLIDÃO (Picking up pebbles) 60107847 *(Curtis-versão Newton Miranda) 3:32*

2 - AMOR COM AMOR SE PAGA. 60107839 *(Luiz Wanderley-Kátia) 2:48*

3 - FOI DEUS QUE MANDOU VOCÊ PRA MIM. 60107820 *(Rosângela) 3:10*

4 - MEU VELHO PAI. 60107812 *(Léo Canhoto) 3:23*

℗ 1977



DISCO DE OURO

5 - EU POSSO NÃO PRESTAR MAS EU TE AMO. 60107804 *(Clayton) 3:00*

6 - CONCERTO PARA UM VERÃO (Concerto pour un eté) 60107790 *(A. Morisod-versão Sebastião F. da Silva-Tony Damito)* **(SIAE)** *3:51*

7 - UM NOVO DIA NASCERÁ (Und wenn ein neuer tag erwacht) 60107855 *(Ch. Bruhn-G. Loose-versão George Freedman) 3:19*

dynaflex

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Lado 2 Estereo

109.0027 109.0027-B

CARMEN SILVA

"DISCO DE OURO"

1 - LÁGRIMAS DE FELICIDADE. 60107782 *(C. Mendes-Pardal) 3:56*

2 - AMOR ESTOU LHE CHAMANDO. 60107774 *(C. Mendes-N. Orlando) 2:32*

3 - CANTA COMIGO. 60107766 *(P. Herrero-J. L. Armenteros-Osmar Navarro)* **(SIAE)** *3:42*

4 - MEU PRIMEIRO AMOR (Lejania) 60056622 *(H. Gimenez-versão J. Fortuna-Pinheirinho Júnior) 3:02*

5 - A CANÇÃO QUE EU FIZ (Song for Anna) 60107758 *(André Popp-Jean-Claude Massoulier-Rossini Pinto)* **(SIAE)** *3:40*

6 - NÃO SOU MAIS TEU AMOR. 60107740 *(C. Mendes-Marinaldo) 3:25*

7 - O EMIGRANTE. 60107731 *(M. Albertina-J. Guimarães)* **(SIAE)** *3:45*

℗ 1977

DISCO DE OURO

RCA

dynaflex

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SAVOY
RECORDS INC.
SL 14693
(SL 14693 SA)
SIDE 1
33 1/3 RPM
VERNARD JOHNSON
1. JESUS CAN WORK IT OUT (5:00) (G.Jordan)
(East Memphis & Christian Tabernacle Music-BMI)
2. BLESSED ASSURANCE (5:20)
(Public Domain)
3. TRUST IN GOD (4:45) (Aaron Martin)
(Arisav Music,Inc.-Sesac)
4. SWEET SPIRIT (3:05) (D.Akers)
(Manna Music,Inc.-ASCAP)
5. NOBODY (3:25) (Aaron Martin-Vernard Johnson)
(Arisav Music,Inc.-Sesac)
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SAVOY
RECORDS INC.
SL 14693
(SL 14693 SB)
SIDE 2
33 1/3 RPM
VERNARD JOHNSON
1. LORD DON'T MOVE THE MOUNTAIN (5:25)
(Public Domain)
2. I'VE BEEN BLESSED (5:40) (Aaron Martin)
(Arisav Music, Inc.-Sesac)
3. HE LOOKED BEYOND MY FAULT (4:10) (D.Rambo)
(Benson Co.-BMI)
4. SHO' NUFF (4:20) (Vernard Johnson-Aaron Martin)
(Arisav Music, Inc.-Sesac)
5. SONG OF PRAISE (2:00)
(Public Domain)
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"TUCUSITO"

TELF.: 405242

ESTEREO

p 1982
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"Tucusito"- Guayaquil

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MANUFACT. POR fediscos
GUAYAQUIL – ECUADOR

LP-5391-A

EXITOS CONTINUOS VOL. 1
TUCUSITO Y SUS ASES

Cantan: *Pepe Cobos/ **Marcos Cabrera/ ***Freddy Barberán

1.-MOSAICO TUCUSITO No.1: *1)A MI LINDO ECUADOR(R. Barba)**2)LA CUNA(Senén Palacio)*3)ME VOY AL AMANECER (J.Zambrano)**4)LA LIBERTAD(D.R.)*5)AHI NA'MA(D.R.) ***6)TUCUSITO(D.R.)*7)CUMBIA NEGRA(C.Román)2.- MOSAICO TUCUSITO No.2: *1)LA LADRONA(Diego Verdaguer)***2)SABOREANDO(F.Barberán)*3) METI MI PI(D.A.D.A.)**4)LA RUEDA(D.A.D.A) *5)MUJER FUGITIVA(J.Arce)**6)PEDACITO A PEDACITO(R.Realpe)*7)PALOMA BLANCA(J.Salinas)

"TUCUSITO"

TELF.: 405242

ESTEREO

p 1982
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MANUFACT. POR fediscos
GUAYAQUIL - ECUADOR

LP-5391-B

EXITOS CONTINUOS VOL. 1
TUCUSITO Y SUS ASES

Cantan: *Pepe Cobos/ **Marcos Cabrera/ ***Freddy Barberán

1.-MOSAICO TUCUSITO No.3: *1)DULCE(E.Cuesta)**2) PEDACITO DE MI VIDA(M.Valencia)*3)ME IMPORTA UN CARAJO(G.Romero)***4)AHORA ME DA PENA(F. Replicado)*5)COLOMBINA(J.Bedoya-J.Betancourt)**6) LAGRIMAS DE ESCARCHA(M.Mantilla)*7)ISLAS ENCANTADAS(N.Gortaire-L.Izurieta) 2.-MOSAICO TUCUSITO No.4: *1)LA CUMBIA(P.López)**2) DE JARANA(N.Gortaire)*3)BUCHE Y PLUMA(D.R.)**4)HUESO NA'MA (D.R.)**5)BAMBARA QUITI(D.R.) *6)LA CUCHARITA(J.Veloza R.) *7)ASI SE GOZA(R.Mendoza)

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GREEK-JEWISH MUSICAL TRADITIONS

Recordings and notes by Amnon Shiloah, the Hebrew University, Jerusalem

SIDE 1



FE 4205 A

1. "Psalm 93" sung on friday's evening service (Joanina) 2:00
2. "The day of Sabbat" A Sabbatical hymn (Corfu) 1:45
3. "There is nothing like the Sabbat" A Sabbatical hymn (Larissa) 2:50
4. "Buena Semnan" (sung in Judeo-Spanish on Saturday evening) (Salonica) 1:50
5. "I got up early" - A penitential Prayer (Joanina) 2:30
6. "Little Sister" - Hymn for the New Year (Chalkis) 1:05
7. "Time to the gates of Salvation to open" - id (Larissa) 3:08
8. "With a feeling of humility" - Expiations day (Salonica) 2:00
9. "Keter" - Sanctification for Expiations day (Corfu) 3:10
10. "No Mighty but God" - a purim hymn (Chalkis) 1:05
11. "Purim Purim - a purim hymn (Chalkis) 1:16
12. Un Cabrecito - A Pessah Song - Larissa 0:50
13. Moses and Pharoah - A Pessah Song (Salonia) 1:30

ETHNIC FOLKWAYS LIBRARY

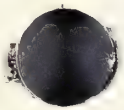
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GREEK-JEWISH MUSICAL TRADITIONS

Recordings and notes by Amnon Shiloah, the Hebrew University, Jerusalem

SIDE 2



FE 4205 B

1. I thank you for having listened to me - hymn for Pessah (Volos) 2:32
2. Bless be this dey - Pentecote (Joanina) 1:05
3. Alavar Alavaremos - Circumcision (Larissa) 3:30
4. Hymn for the Circumcision Ceremony (Corfu) 1:30
5. Excerpts from a circumcision ceremony (Athens) 2:30
6. Torala y Pulia - a wedding song - Joanina 2:20
7. Si tu me querias - a wedding song (Larissa) 1:40
8. La Novia (a wedding song (Salonica) 1:45
9. El Rey de Franlia - A Romanza (Salonica) 2:10
10. La vaba la niña blanca "A Romanza (Salonica) 2:10
11. Mañana y Mañana - A Cradle Son (Larissa) 5:00

THE MYSTERY OF SS433

SOUNDTRACK

Selections from the H.R. MacMillan Planetarium

Production by: Paul Airey

© Planetarium Records
1982



SIDE ONE

1. Cumulonimbus . . . 1:30
2. The Invisible Rainbow . . . 1:35
3. Ours In Time 1:05
4. Alla Vivaldi 3:45
5. Up And Down Under 2:00
6. Aquila 1:35
7. Totyarquil . . . . . :30
8. Digeree Way 4:07
9. Shadowcasters . . 1:33

THE MYSTERY OF SS433

SOUNDTRACK

Selections from the H.R. MacMillan Planetarium

Production by: Paul Airey

© Planetarium Records

1982



SIDE TWO

1. A Star Most Bizarre . . . 3:50
2. Binary Brilliance . . . 1:20
3. Tortured Atoms . . . 2:00
4. The Edge Of The Universe 4:50
5. Variation One 2:10
6. The Realm Of The Quasars 2:15
7. Aquila, Reprise 1:47

SUNRISE RECORDS

ROY ANTHONY
TOMORROW, TOMORROW, TOMORROW

SRS - 1001
STEREO



SIDE 1

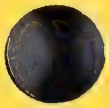
1. TOMORROW, TOMORROW, TOMORROW
Mew Lan Chow - Roy Anthony
2. BAILA FILIPINO
Roy Anthony - Manuel Castaneda
3. COCA COLA COWBOY
Pinkard - Dain - Dorfatchley
4. LILIA MAGALI
Leocadio Castaneda
5. SHE BELIEVES IN ME
Paul Gibb

℗ SUNRISE RECORDS 1981 P.O. BOX 4
HONOLULU, HAWAII

SUNRISE RECORDS

ROY ANTHONY
TOMORROW, TOMORROW, TOMORROW

SRS - 1001
STEREO



SIDE 2

1. TINA FINA
Roy Anthony
2. ONE SIDED LOVE AFFAIR
Jevon Thompson
3. BAILA KACHI-KACHI
Roy Anthony
4. HONOLULU CITY LIGHTS
Keola Beamer

℗ SUNRISE RECORDS 1981 P.O. BOX 4
HONOLULU, HAWAII

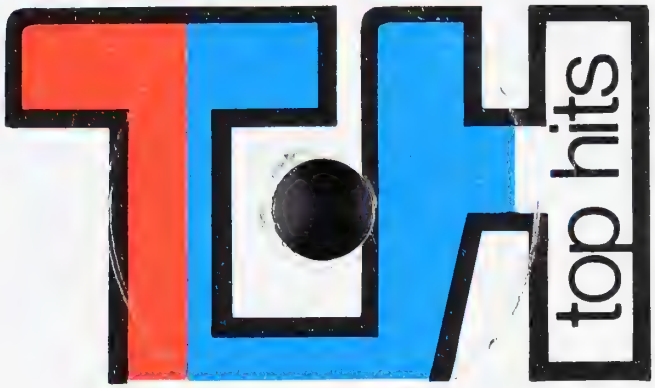
HECHO EN COLOMBIA

Nelson ef.

GRANDES EXITOS DE CHEO GARCIA y

La Orquesta Billo's Caracas Boys

1. MI CALI BELLA - Carlos Vidal-Víctor Mendoza



Lado A **TH 1190**

2. LA CASA DE FERNANDO - Pacho Galán-C.Vidal
3. CUMBIA CALETERA - J.C.Diaz
4. PALMIRA SEÑORIAL - José Barros
5. OCHO DIAS - Lisandro Meza
6. MANUELITO BARRIOS - Toño Fernández

Lic. T.H. - Venezuela

1982 TH

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HECHO EN COLOMBIA

Nelson A.

GRANDES EXITOS DE CHEO GARCIA y
La Orquesta Billo's Caracas Boys

1. LA BUTIFARRA DE PACHO - Pacho Galán-C.Vidal

Lado B

TH 1190

2. TRES PERLAS - Carlos Vidal-Víctor Mendoza
3. BOQUITA SALA - Pacho Galán-C.Vidal
4. COROZAL Y SINCELEJO - Pedro Salcedo
5. PAISAJE - Rafael Mejía
6. FIESTA EN CORRALEJA - Rubén D. Salcedo

Lic. T.H. - Venezuela

Ⓟ 1982 TH

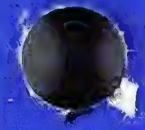
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Silver Crest

BRANDENBURG JAZZ ENSEMBLE

Multiple Choice !

BR-31567A
SIDE ONE



compatible stereo

THIS COULD BE THE START OF SOMETHING BIG
by Steve Allen
BLUESETTE by J. Thielemans
MEMORY LANE
by S. Cooke and J.W. Alexander
WHEN SUNNY GETS BLUE
by J. Segal and M. Fisher
ALL THE THINGS YOU ARE
by J. Kern and O. Hammerstein II
SHADRACK by R. MacGimsey

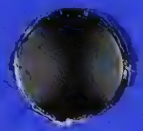
CREST RECORDS 220 BROADWAY, HUNTINGTON STATION, N.Y.

Silver Crest

BRANDENBURG JAZZ ENSEMBLE

Multiple Choice !

BR-31567B
SIDE TWO



compatible stereo

I WISH I KNEW
by Billy Taylor and Dick Dallas
SPRING CAN REALLY HANG YOU UP THE MOST
by T. Wolf and F. Landesman
THE NEW A B C
by Dave Lambert
HE LOVES ME by Jay Adams
LULLABY OF BIRDLAND
by George Shearing
SOMEWHERE by Leonard Bernstein

CREST RECORDS 220 BROADWAY, HUNTINGTON STATION, N.Y.



Sonolux

JAIME LLANO GONZALEZ
INTERPRETA A LUCHO BERMUDEZ

IES 13-143

Stéreo - Lado 1

1—TINA (Gaita)
2—BORRACHERA (Porro)
3—PRENDE LA VELA (Mapalé)
4—DANZA NEGRA (Cumbia)
5—COLOMBIA TIERRA QUERIDA (Porro)
6—HURACAN (Pasillo)
Autor: Lucho Bermúdez

JAIME LLANO GONZALEZ
Su Organo y Conjunto Rítmico

IES 13-143-A

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Sonolux

JAIME LLANO GONZALEZ
INTERPRETA A LUCHO BERMUDEZ

IES 13-143

Stéreo - Lado 2

1—DIANA MARIA (Gaita)
2—CARMEN DE BOLIVAR (Porro)
3—DOBLE CERO (Danzón)
4—SAN FERNANDO (Porro)
5—MI CUMBIA (Cumbia)
6—ESPIRITU COLOMBIANO (Pasillo)
Autor: Lucho Bermúdez

JAIME LLANO GONZALEZ
Su Organo y Conjunto Rítmico

IES 13-143-B

PRODUCTO DE INDUSTRIA ELECTRO SONORA LTDA. MEDELLIN - COLOMBIA - DERECHOS DE EJECUCION PUBLICA Y DE RADIOTRANSMISION RESERVADOS

GERARD DuPERVIL

Chante Le
Christianisme

GD 001
Stereo



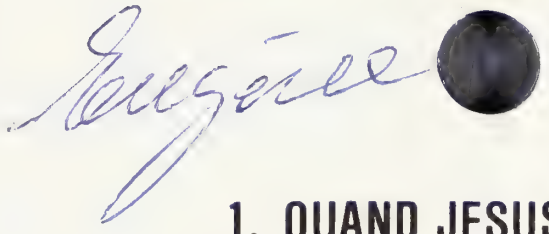
Face 1
33 1/3 RPM

1. REVE D'UN CHRETIEN
2. AK JESU
3. DEUX MILLE ANS
4. KOM RELE JESU.

GERARD DuPERVIL

Chante Le
Christianisme

GD 001
Stereo



Face 2
33 1/3 RPM

1. QUAND JESUS REVIENDRA
2. POT POURRI:
3. JE M'EN VAIS
4/ PREMIER JANVIER



Sonolux

COLOMBIA EN CITARA

STEREO

IES 67

LADO 1

1. - GUABINA CHIQUINQUIREÑA - Guabina - Alberto Urdaneta. 2. - CACHIPAY - Pasillo - Emilio Murillo. — 3. - TIPLECITO DE MI VIDA - Torbellino - Alejandro Wilis. — 4. - EL CACHACO - Pasillo - Rafael Ramírez. — 5. - QUE VIVA LA FERIA - Rumba Criolla - Rafael Ramírez. — 6. - MIS TRISTEZAS - Pasillo - Rafael Ramírez.

RAFAEL RAMIREZ

Su Cítara y su Conjunto.

IES-67-A

PRODUCTO DE INDUSTRIA ELECTRO SONORA LTDA. MEDELLIN - COLOMBIA - DERECHOS DE EJECUCION PUBLICA Y DE RADIOTRANSMISION RESERVADOS



Sonolux

COLOMBIA EN CITARA

STEREO

IES 67

LADO 2

1. - AGACHATE EL SOMBRERITO - Bambuco - Jorge Añez. — 2. - EL GUATECANO - Torbellino - Emilio Murillo. — 3. - MIS DOS AMIGOS - Pasillo - Rafael Ramírez. — 4. - COMPADRE PANCHO - Rumba Criolla - D. R. de A. — 5. LOS FILIPICHINES (Pasillo) Emma Perea de Delacruz

Su Cítara y su Conjunto.

IES-67-B

PRODUCTO DE INDUSTRIA ELECTRO SONORA LTDA. MEDELLIN - COLOMBIA - DERECHOS DE EJECUCION PUBLICA Y DE RADIOTRANSMISION RESERVADOS

ME RIO DEL MIEDO

RAFAEL BUENDIA

¡bueno!
A TODO

LPB–7436
CARA–A

℗ 1978

1– ME RIO DEL MIEDO
(Rafael Buendia)
2– PORQUE
(Armando Avila)
3– ES MI CHAMACA
(Rafael Buendia)
4– LA MOVIDITA
(Rafael Buendia)

MADE IN HIALEAH, FLA. U. S. A. BY RECORDS DISTRIBUTORS OF AMERICA.

ME RIO DEL MIEDO

RAFAEL BUENDIA

¡bueno!
A TODO

LPB–7436
CARA–B

℗ 1978

1– VIVAN LAS MUJERES
(Rafael Buendia)
2– EL TRAVIESO
(Gabriel Rodriguez)
3– LA CAMINERA
(Cipriano Pignett)
4– EL COLIFLOR
(Rafael Buendia)

MADE IN HIALEAH, FLA. U. S. A. BY RECORDS DISTRIBUTORS OF AMERICA.

KHI

RECORDS and TAPES

The CREMONA ARTS TRIO

BERNARD ROSE, piano SETSUKO NAGATA, violin

JAMES KREGER, cello

Side A
(16:53)

℗ 1986 CREMONA ARTS TRIO
KHI-201

BRAHMS Trio No. 1 in B Major for Violin, Cello and Piano, Op. 8

I. Allegro con brio (10:20)

II. Scherzo: Allegro molto (6:33)

KHI Records and Tapes
250 West 57th Street, New York, NY 10107
212-864-6076

KHI
RECORDS and TAPES

The CREMONA ARTS TRIO

BERNARD ROSE, piano SETSUKO NAGATA, violin
JAMES KREGER, cello

Side B
(15:04)

℗ 1986 CREMONA ARTS TRIO
KHI-201

BRAHMS Trio No. 1 in B Major for Violin, Cello and Piano, Op. 8

III. Adagio (8:30)
IV. Allegro (6:34)

KHI Records and Tapes
250 West 57th Street, New York, NY 10107
212-864-6076

CHELO

Y SU CONJUNTO

¡bueno!
A TODO

LPB-7351
LADO-1

℗ 1975

1- EL TIC TAC DEL RELOJ (Daniela)
2- SI PUDIERAS AMARME (Pedro E.Hernández)
3- VETE DE MI (J.Garibaldi Fuentes)
4- MI BARQUITA DE MADERA
(J.Ramírez Garcia)
5- GOLPES DE LA VIDA
(Luis Perez)

MADE IN HIALEAH, FLA. U.S.A. BY RECORDS DISTRIBUTORS OF AMERICA.

CHELO

Y SU CONJUNTO

¡bueno!
A TODO

LPB-7351
LADO-2

℗ 1975

1- SOMOS DIFERENTES (Pablo Beltran Ruiz)
2- DIEZ AÑOS (Rafael Hernandez)
3- DIEZ LAGRIMAS (Cossio)
4- ES UNA QUEJA DE AMOR
(Arturo Rosete Godoy)
5- POQUITO SIN CESAR
(Agustin de la Rosa)

MADE IN HIALEAH, FLA. U. S. A. BY RECORDS DISTRIBUTORS OF AMERICA.


MADE IN U.S.A. • TRADE MARK REG. U.S. PAT. OFF.
AVOCA RECORD CO., WESTBURY, NEW YORK
TRADE MARK
AVOCA
DEAR OLD DONEGAL
Sung by
DANNY KIERNAN & ANNE GREEHY
33-ST-163
AV(ST)-163-1
STEREO
Side 1
1. Peggy O'Neill (Anne Greehy) 3:27
2. It's a Great Day for the Irish (Danny Kiernan) 2:51
3. That's How I Spell Ireland (Anne Greehy) 3:08
4. MacNamara's Band (Danny Kiernan) 2:20
5. Paddy (Anne Greehy) 3:25
6. It's the Same Old Shillelagh
(Danny Kiernan) 1:56
UNBREAKABLE
33 1/3
RPM
LONG PLAYING

MADE IN U.S.A. • TRADE MARK REG. U.S. PAT. OFF.

AVOCA RECORD CO., WESTBURY, NEW YORK

TRADE MARK

AVOCA

DEAR OLD DONEGAL
Sung by
DANNY KIERNAN & ANNE GREEHY

33-ST-163
AV(ST)-163-2

STEREO
Side 2

1. Dear Old Donegal (Danny Kiernan) 2:32
2. Peg of My Heart (Anne Greehy) 2:37
3. With My Shillelagh Under My Arm (Danny Kiernan) 2:43
4. Molly O (Anne Greehy) 3:25
5. Along the Rocky Road to Dublin (Danny Kiernan) 2:47
6. Medley: Band Played On, Daisy Bell, Sweet Rosie O'Grady, Sidewalks of New York (Anne Greehy) 2:49

UNBREAKABLE LONG PLAYING

33 1/3 RPM



BIG PRAISES FOR GOD

LARRY AHLBORN

SIDE ONE
LN 4286

Produced by
Bob Scott Frick

IT'S GODS SON (Larry Ahlborn)
I'LL SEE JESUS (Larry Ahlborn)
ALTAR OF PRAYER (Ada Maiers)
OUR PEACE IN GOD (Larry Ahlborn)
MESSAGE OF LOVE (Dorothy Seek)
COUNTRY CITY BLESSING (Larry Ahlborn)
I LOVE THAT SONG (Larry Ahlborn)

121 S. 7th St., Youngwood, PA. 15697



BIG PRAISES FOR GOD

LARRY AHLBORN

SIDE TWO
LN 4286

Produced by
Bob Scott Frick

DON'T WAIT TILL TOMORROW (Art Craig)
LOVE JOY PEACE (Larry Ahlborn)
MARCH ALONG (Dorothy Seek)
LOVE (Larry Ahlborn)
FEAR NOT (Dot Hays)
THERE IS A BRIGHTER SON (Art Craig)
JESUS IS COMING AGAIN (Sandy Medsger)

121 S. 7th St., Youngwood, PA. 15697

Celestial

ACOUSTA-SONIC

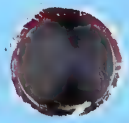
HIGH FIDELITY RECORDING

ST. MARTIN'S COLLEGE GLEE CLUB

PRESENTS

"IN SONG"

Side 1



CRLP 3302

MY FAIR LADY (Selections)—Loewe-Lerner (Chappell Music-ASCAP)
GET ME TO THE CHURCH ON TIME (2:22)
I COULD HAVE DANCED ALL NIGHT (1:56)
ON THE STREET WHERE YOU LIVE (2:26)
WITH A LITTLE BIT OF LUCK (2:36)
I BELIEVE (2:10)—Graham-Shirl-Drake-Stillman (Cromwell-ASCAP)
STUDENT PRINCE (Selections)—Sigmund Romberg (Harms-ASCAP)
GAUDEAMUS IGITUR (0:54)
STUDENT MARCHING SONG (2:23)
LA PASTORELLA (1:47) — Franz Schubert (P.D.)
ROUND & ROUND (2:08) — Stallman-Shapiro (Rush Music-BMI)
AMERICA, OUR HERITAGE (2:24) —
Helen Steele (Shawnee Press-ASCAP)

Celestial

ACOUSTA-SONIC

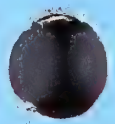
HIGH FIDELITY RECORDING

ST. MARTIN'S COLLEGE GLEE CLUB

PRESENTS

"IN SONG"

Side 2



CRLP 3302

I'LL WALK WITH GOD (3:23)—Webster-Brodsky (Harms-ASCAP)

MISSA SANCTI MARTINI (9:59)—Father Eugene Kellenbenz

(World Library Sacred Music)

Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus, Dei

HOSPODI POMILUI (1:34) — G. V. Lvovsky (Traditional)

SERENADE (from Student Prince)—Sigmund Romberg (Harms-ASCAP)

THE LOST CHORD — Arthur Sullivan (P.D.)


RECORDS
Introducing
Dave Gable
ARRANGED AND CONDUCTED BY HANK LEVY
STEREO
Side 1
BRC 3630 A
"Sonic Presence"
33 1/3
1. ONCE IN A LIFE TIME BMI
Anthony Newley, Leslie Bricusse
2. A QUIET THING BMI
Fred Ebb, John Kander
3. WATCH WHAT HAPPENS BMI
Jaques Demy, Michel Legrand, Norman Gimble
4. NO ARMS ASCAP
5. YOU'LL NEVER WALK ALONE ASCAP
From Carousel R. Rodgers, O. Hamerstein
Recorded by Bradley Recording Co.
Baltimore, Maryland
21201


G
RECORDS
Introducing
Dave Gable
ARRANGED AND CONDUCTED BY HANK LEVY
Stereo
Side 2
BRC 3630 B
"Sonic Presence"
33 1/3
1. BLUESETTE BMI
Norman Gimbal, Jean Thielmans
2. A MAN ALONE
Rod Mckuhen from "In Someone's Shadow"
3. YOU'VE MADE ME SO VERY HAPPY BMI
Berry Gordy,Jr., Frank Wilson
Brenda Holloway, Patricia Holloway
4. THIS NEARLY WAS MINE ASCAP
from South Pacific
R. Rodgers, O. Hamerstein
5. SATURDAY'S NIGHT AT THE WORLD BMI
Mason Williams
Recorded by Bradley Recording Co.
Baltimore, Maryland
21201

Capitol CUSTOM

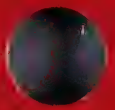
STEVENS GLEE CLUB

STEREO

SIDE ONE

William F. Ondrick
Conductor

Robert C. Hebble
Accompanist



THE WONDERFUL SEASON OF LOVE
A MEDLEY IN FOUR SEASONS — ARR. HEBBLE

PROLOGUE
ORDER OF THE UNIVERSE
SPRING
WHEN SPRING IS IN THE AIR
SUMMER
ONCE UPON A SUMMERTIME
Norberto Machado, Soloist
I WISH YOU LOVE
STEVENS "ROCKS"
FALL
THE FALL OF LOVE
WINTER
WINTER WORLD OF LOVE
EPILOGUE
THE SEASONS OF LOVE

(SAAB-122)

Capitol
CUSTOM

STEVENS GLEE CLUB

STEREO

SIDE TWO

William F. Ondrick
Conductor

Robert C. Hebble
Accompanist

Medley — LIFE IS — Arr. Hebble

THEME FROM "ZORBA"

AFTER ALL THE LOVES OF MY LIFE
(From "MacArthur Park")

BUT BEAUTIFUL

BY THE TIME I GET TO PHOENIX

THEME FROM "ROMEO AND JULIET"

LIVE FOR LIFE

(SAAB-123)


PRESTIGE
PRESTIGE RECORDS INC. • 446 W. 50th ST., N.Y.C.
MORE MOONDOG
PRLP 7069A
HI FI
1. Duet: QUEEN ELIZABETH Whistle & Bamboo Pipe
2. CONVERSATION AND MUSIC AT 51st St. & 6th Ave., NYC
3. HARDSHOE (Ray Malone)
4. TUGBOAT TOCATTA
4. TUGBOAT TOCATTA — 5. AUTUMN
6. SEVEN BEAT SUITE
7. 0 0 SOLO (6/4)
8. PORTRAIT OF NINON & REHERSAL OF VIOLETTA'S BAREFOOT DANCE
LONG PLAYING MICROGROOVE


PRESTIGE
PRESTIGE RECORDS INC. • 446 W. 50th ST., N. Y. C.
MORE MOONDOG
PRLP 7069B
HI FI
1. O O SOLO (2/4)
2. OSTRICH FEATHERS PLAYED ON DRUMS
3. OBOE ROUND — 4. CHANT
5. ALL IS LONELINESS
6. SEXTET (OO)
7. FIESTA
8. MOONDOG MONOLOGUE
LONG PLAYING MICROGROOVE

LONG PLAY 33 1/3

THE GOLDEN OLDIES

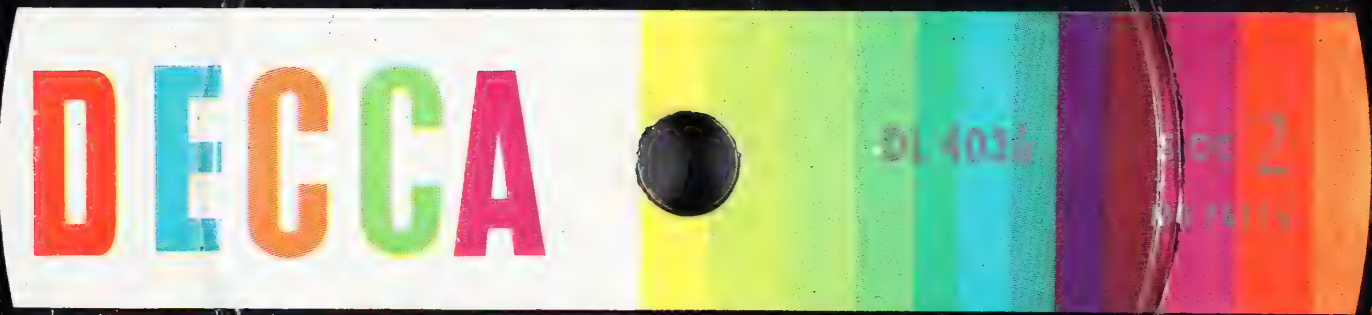


REG. U.S. PAT. OFF. MARCA REGISTRADA M'F'R'D BY DECCA RECORDS INC. NEW YORK • U.S.A.

1. **SHAKE, RATTLE AND ROLL (2:29-BMI)**
Bill Haley And His Comets
2. **MY HEART IS AN OPEN BOOK (2:20-BMI)**
Carl Dobkins, Jr.
3. **IT'S ALMOST TOMORROW (AS)** - The Dream Weavers
4. **I THINK ABOUT YOU ALL THE TIME (2:45-AS)**
Paul Evans
5. **WHEN (2:26-AS)** - The Kalin Twins
6. **ROCK ISLAND LINE (BMI)**
Bobby Darin And The Jaybirds

LONG PLAY 33 1/3

THE GOLDEN OLDIES



REG. U.S. PAT. OFF. MARCA REGISTRADA M'F'R'D BY DECCA RECORDS INC. NEW YORK • U.S.A.

1. **THAT'LL BE THE DAY (BMI)** - The Crickets
2. **SMACK DAB IN THE MIDDLE (2:47-BMI)** The Mills Brothers
3. **PEGGY SUE (BMI)** - Buddy Holly
4. **LADDER OF LOVE (BMI)** - The Flamingos
5. **MY SPECIAL ANGEL (2:57-AS)** - Bobby Helms With The Anita Kerr Singers
6. **I MET HIM ON SUNDAY (Ronde-Ronde) (2:11-BMI)** The Shirelles

CALEX

RECORDS

Juan Morales

"EL JIBARO DE CIDRA"

Acompana Luis Pastorizo y su Conjunto Jibaro

Lado A

33⅓ RPM

LP. 116

1. DIEZ ANOS DESPUES DE MUERTO
   Angel Vasquez
2. EL LECHON LOCO — Aguinaldo Truya
   Monserrate Serrano
3. EN LA NAVIDAD — Mapeye
   D. R.
4. HUERFANO Y SOLO EN EL MUNDO — Seis
   Monserrate Serrano
5. PASION Y MUERTE DE JESUS — Aguinaldo Orocoveno
   Tobita Medina
6. EL PIRAGUERO — Huapango Boricua
   Juan Morales

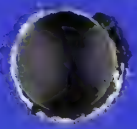
CALEX

RECORDS

Juan Morales

"EL JIBARO DE CIDRA"

Acompaña Luis Pastorita y su Conjunto Jibaro



Lado B

33⅓ RPM

L.P. 116

1.	EL PRESO Y EL QUE SE MUERE Angel Vasquez	Bolero Jibaro
2.	NAVIDAD EN PUERTO RICO — Monserrate Serrano	Aguinaldo
3.	PUERTO RICO MIO — Monserrate Serrano	Aguinaldo
4.	SER JIBARO ES UN HONOR — Luis M. Ramos	Aguinaldo
5.	CANTO A CIDRA Juan Morales	Aguinaldo
6.	QUE MALA SON LAS MUJERES Monserrate Serrano	Plena Jibara

LEMAR
RECORDS

DR. LEROY MARTIN
And The
H. J. J. CHORALE ENSEMBLE

WHEN MY WORK IS DONE

SIDE 1

LR 1507

1. JACOB'S LADDER
   Soloist: Cheryl Hall
2. PRAISE THE LORD
   Soloist: Scarlett Webb
3. HE'S EVERYTHING TO ME
   Soloist: Jean Motley Smith
4. WHEN MY WORK IS DONE
   Soloists: Mitzie Mitchell and Fidelia Thomas

1715 DeLowe Dr., S.W. Atlanta, Ga. 30311

LEMAR
RECORDS

DR. LEROY MARTIN
And The
H. J. J. CHORALE ENSEMBLE

WHEN MY WORK IS DONE

SIDE 2



LR 1507

1. HE'S WATCHING OVER YOU
   Soloists: Rondie Jordan and Larry Hall
2. HE LOOKED BEYOND MY FAULTS
   Soloist: Ann L. Laye
3. ALREADY BEEN TO THE WATER
   Soloist: Foris Webb
4. TEACH ME LORD
   Soloist: Fidelia Thomas
5. I FOUND JESUS
   Soloist: Jean Motley Smith
6. HEAVEN BELONGS TO YOU
   Soloist: Cheryl Hall

1715 DeLowe Dr., S.W. Atlanta, Ga. 30311

Side 1

CIPHER HILL ASSOCIATES

presents

DEAN ROBINSON
at the Theatre Pipe Organ

STEREO
USR 5080

1. Desert Song — Romberg (2:47)
2. Solitude — Duke Ellington (4:05)
3. Music Maestro Please — A. Tarobel (3:58)
4. Call Me — Tony Hatch (2:06)
5. It Was So Beautiful — H. Barris (3:25)
6. Lover — R. Rodgers (4:20)

All compositions ASCAP or BMI

manufactured by
PCI
recording
services

Side 2

CIPHER HILL ASSOCIATES

presents

DEAN ROBINSON
at the Theatre Pipe Organ

STEREO
USR 5390

1. Serenade in Blue — H. Warren (4:30)
2. Doll Dance — Nacio Herb Brown (3:04)
3. Talk of the Town — Livingston (4:23)
4. No Other Love — R. Rodgers (2:00)
5. She's Funny That Way — N. Moret (3:25)
6. Hey, Look Me Over—Cy Coleman (3:25)

All compositions ASCAP or BMI

manufactured by

PCI
recording
services

PATENTED PAT. 192

The Day Of

"RECKONING"

SIDE 1
GR001

STEREO
33⅓

1. **The Day of Reckoning** 4:32
2. **One Day I Was Walking** 3:34
3. **No Cross, No Crown** 4:07
4. **Feast Going On** 4:58
5. **The Lord's Prayer** 3:34

Made In Canada

The Day Of
"RECKONING"

SIDE 2
GR001

STEREO
33⅓

1. **God's Amazing Grace** 4:08
2. **Satan Don't Love You** 4:36
3. **Somewhere Around God's Throne** 6:00
4. **No Not One** 3:13

Made In Canada



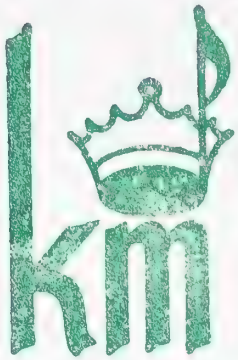
"FAR MORE PRECIOUS THAN THE GREATEST TREASURE"

THE KING'S MINSTRELS

STEREO
33 1/3 RPM

SIDE 1
cm 1495 A

1. 2nd CORINTHIANS 3:25
2. EZEKIAL: 36 2:33
3. HYMN OF A GRATEFUL HEART Psalm 138 2:33
4. ALWAYS SEEK 2:48
5. MY SOUL PROCLAIMS 4:47
6. COME FORTH, MY PEOPLE 2:28



"FAR MORE PRECIOUS THAN THE GREATEST TREASURE"

THE KING'S MINSTRELS

STEREO
33 1/3 RPM

SIDE 2
cm 1495 B

1. FAR MORE PRECIOUS Proverbs: 31 3:33
2. IF TODAY YOU HEAR HIS VOICE 2:34
3. YAHWEH, COME TO ME 3:08
4. ALL THE MOUNTAINS 3:00
5. WE THANK YOU, FATHER 3:50
6. A MINSTREL'S SONG 2:02

CONDOR

M.R.

LOS BRAVOS DE LA ROCKOLA

Tito Cortés—Lucho Barrios—Cecilio Alva—Miguel Vélez

℗ 1982 Cóndor

ESTEREO

RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO Y PROHIBIDA SU REPRODUCCION, RADIODIFUSION, EJECUCION Y UTILIZACION PUBLICA.

PRODUCCION ORDENADA, CONTRATADA Y BAJO LA RESPONSABILIDAD DE: Grabaciones CONDOR-MURILLO CIA.LTDA. —GUAYAQUIL—

FABRICADO POR GUAYAQUIL ECUADOR

350-0045-A

(G.2.)(*)

S-7939-AMG-12

1. CELOS SIN MOTIVO (*) - Bolero (Israel Santiago)
Tito Cortés
2. EL FINAL - Bolero (Hugo Almanza Durán)
Cecilio Alva - Arr. y dir.: Manzanita y su Conj.
3. COPAS LLENAS (*) - Valse (Gilberto Plascencia)
Lucho Barrios
4. EL REO - Bolero (Wilfredo Reyes Pereda)
Miguel Vélez
5. BESOS CALLEJEROS(*)-Bolero(Humberto A.Jiménez)
Tito Cortés
6. AMOR TRAIDOR (*) - Bolero
(Julio Carhuajulca) *Cecilio Alva*

Acomp.: Naldo Campos y su Conj.

c f c



LOS BRAVOS DE LA ROCKOLA

Tito Cortés—Lucho Barrios—Cecilio Alva—Miguel Vélez

Ⓟ 1982 Cóndor

ESTEREO

RESERVADOS TODOS LOS DERECHOS DEL PRODUCTOR FONOGRAFICO Y DE LOS AUTORES DE LAS OBRAS GRABADAS EN ESTE DISCO Y PROHIBIDA SU REPRODUCCION, RADIODIFUSION, EJECUCION Y UTILIZACION PUBLICA.

PRODUCCION ORDENADA, CONTRATADA Y BAJO LA RESPONSABILIDAD DE: Grabaciones CONDOR-MURILLO CIA.LTDA. —GUAYAQUIL—

FABRICADO POR Ilesa GUAYAQUIL ECUADOR

350-0045-B

)G.2.)(*)

S-7940-AMG-12

1. CIELO DE LUTO (*) - Valse (Edwin Montoya)
Lucho Barrios
2. ANTES DE CERRAR EL BAR - Bolero (Oscar Aparicio)
Miguel Vélez
3. SIN COMPROMISO (*) - Bolero (Pablo Lango)
Tito Cortés
4. MIGAJAS - Bolero (Agustín Bohórquez)
Cecilio Alva-Acomp. Abilio Bermúdez y su Conj.
5. INGRATA - Valse (Luis Abelardo Nûñez)
Lucho Barrios
6. ME CORTARE LAS VENAS (*) - Bolero
(Félix Zevallos Robles) *Miguel Vélez)*

Acomp. Naldo Campos y su Conj.

c f c

BABIECA



RECORDS

STEREO
BLP 81985

SIDE 1
Produced by
V. "EL CID"

"EL CID" Fantástico y Romántico

1. Cuando Calienta El Sol 2:59
2. I Who Have Nothing 2:57
3. Verde 4:41
4. Y Viva España and International Medley 12:05

Babieca Records
PO Box 116
Narberth, PA 19072
U.S.A.

BABIECA



RECORDS

STEREO
BLP 81985

SIDE 2
Produced by
V. "EL CID"

"EL CID" Fantástico y Romántico

1. Ven Ven Ven 3:00
2. Historia de un Amor 3:22
3. Adoro 3:51
4. Ten Guitars 2:41
5. Taka Takata 2:17

Babieca Records
PO Box 116
Narberth, PA 19072
U.S.A


Silver
CUSTOM
Crest
HUNTINGTON STATION N.Y. 11746
Piano Works
Of
CLARK EASTHAM
JUDITH EDBERG
Pianist
SIDE ONE
STEREO
TAF-112982-A
Prelude No. 1 (1944) 4:15
Prelude No. 2 (1944) 3:38
Sonatina For Piano (1948)
Allegretto Non Tanto-3:45
Largo-2:11
Allegro-3:11
Evocation (1981) 4:09
℗ 1982 Clark Eastham

Silver Crest

CUSTOM

HUNTINGTON STATION N.Y. 11746

Piano Works
Of
CLARK EASTHAM
JUDITH EDBERG
Pianist

SIDE TWO

STEREO

TAF-112982-B

Folk Suite For Piano (1945)
The Riddle Song-2:59
Pantomime (1981) 3:45
Praeludium And Toccata (1951) 9:52

℗ 1982 Clark Eastham


CHESS RECORDS
VARIOUS ARTISTS
"CHICAGO BLUES ANTHOLOGY"
1. TOUGH TIMES (3:00)
Brian John Brim)
2. ANNA LEE (3:12)
Robert Nighthawk (Robert McCollum)
3. SO GLAD I FOUND YOU (2:44)
Johnny Shines (Johnny Shines)
CH2-92520
VID-360-A
Side 1
℗ 1984 MCA
RECORDS, INC
4. HAVING FUN (2:18)
Memphis Slim (Peter Chatman)
5. GOIN' AWAY BABY (2:41)
Jimmy Rogers (James A. Lane)
6. I DON'T KNOW (3:06)
Willie Mabon (Willie Mabon)
Roosevelt Music BMI
ALL COMPOSITIONS ARE
PUBLISHED BY ARC
MUSIC CORP. (BMI) UNLESS
OTHERWISE INDICATED
MCA RECORDS, INC.
MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608


CHESS RECORDS
VARIOUS ARTISTS
"CHICAGO BLUES ANTHOLOGY"
1 DARK ROAD (3:15)
Floyd Jones (Floyd Jones)
2 DUST MY BROOM (3:00)
CH2-92520
VID-360-B
Side 2
℗ 1984 MCA
RECORDS, INC.
MFD. BY MCA RECORDS, INC. 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608
MCA RECORDS, INC.
70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608


CHESS RECORDS
VARIOUS ARTISTS
"CHICAGO BLUES ANTHOLOGY"
Side 3
© 1984 MCA RECORDS, INC.
MCA RECORDS, INC.
MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608


CHESS RECORDS
VARIOUS ARTISTS
"CHICAGO BLUES ANTHOLOGY"
CH2-92520
VID-360-D
Side 4
℗ 1984 MCA
RECORDS, INC.
ALL COMPOSITIONS ARE
PUBLISHED BY ARC
MUSIC CORP (BMI) UNLESS
OTHERWISE INDICATED
MCA RECORDS, INC.
MFD. BY MCA RECORDS, INC. 70 UNIVERSAL PLAZA UNIVERSAL CITY, CALIF 91608

KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG! · ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH! KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!

RBM
Records

LC 2888

GEMA



ST 33

RBM 3009
Seite A

Nikolai Rimsky-Korssakoff
Konzert-Fantasie
für Violine und Orchester op. 33

Henri Wieniawski
Legende g-moll op. 17

Franc Mueller, Violine
Rheinische Philharmonie
Dirigent: Pierre Stoll


ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN · KEIN VERLEIH! KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!
RBM
Records
LC 2888
GEMA
ST 33
RBM 3009
Seite B
Henri Wieniawski
Konzert für Violine und Orchester
Nr. 2 d-moll op. 22
Allegro moderato attaca
Romance · Andante non troppo · attaca
Allegro con fuoco
Allegro moderato (á la Zingara)
Franc Mueller, Violine
Rheinische Philharmonie
Dirigent:
Walter Crabeels



A DIVISION OF WESTMINSTER RECORDING CO., INC.

SCHUMANN

MS-817
STEREO

MS-817-A
W-17040-A
Side 1

CONCERTO FOR PIANO AND ORCHESTRA
in A Minor, Op. 54

1st Movement: **ALLEGRO AFFETUOSO** (15:14)
2nd and 3rd Movements: **INTERMEZZO—ALLEGRO VIVACE** (16:00)

FOU TS'ONG, piano
London Symphony Orchestra
conducted by
PETER MAAG





A DIVISION OF WESTMINSTER RECORDING CO., INC.

CHOPIN

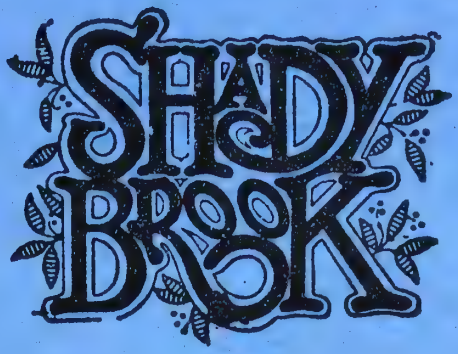
MS-817
STEREO

MS-817-B
W-17040-B
Side 2

CONCERTO FOR PIANO AND ORCHESTRA NO. 2 in F Minor, Op. 21

1st Movement: **MAESTOSO**	(13:58)
2nd Movement: **LARGHETTO**	(9:43)
3rd Movement: **ALLEGRO VIVACE**	(8:46)

FOU TS'ONG, piano
London Symphony Orchestra
conducted by
PETER MAAG



NIARA
DOUGLAS LUCAS

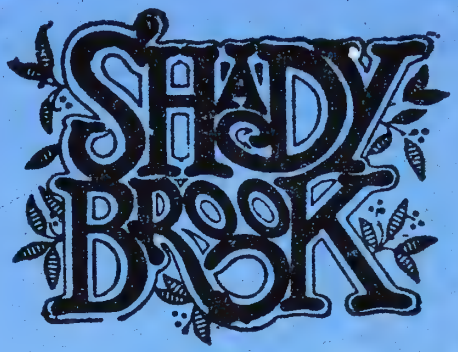
SB 33-004
(SB 33-004A)
℗ 1976 Sutton-
Miller Ltd.

STEREO
SIDE 1
Publisher:
U. S. & Canada
Screen Gems-
Columbia Music
BMI

1. NIARA – 4:23
2. HOME WON'T KNOW ME – 4:38
3. KINSHASA CHANT – 7:43

Prod. R.K.M. - All compositions - Douglas Lucas
Musicians - Doug Lucas - Trumpet
Frank Wuyts - Keyboards
Yvan De Souter - Bass
Bruno Castellucci - Percussions

Sutton-Miller Ltd. 8913 Sunset Blvd. L.A. CA 90069



NIARA
DOUGLAS LUCAS

SB 33-004
(SB 33-004B)
℗ 1976 Sutton-
Miller Ltd.

STEREO
SIDE 2
Publisher:
U. S. & Canada
Screen Gems-
Columbia Music
BMI

1. ONE FOR YOU – 6:20
2. WHEN IT BE THE MORNING – 6:20
3. AS IF WE KNEW – 5:43

Prod. R.K.M. - All compositions - Douglas Lucas
Musicians - Doug Lucas - Trumpet
Frank Wuyts - Keyboards
Yvan De Souter - Bass
Bruno Castellucci - Percussions

Sutton-Miller Ltd. 8913 Sunset Blvd. L.A. Ca 90069

HOCTOR Records
DIVISION OF DANCE RECORDS, INC.

DANCE CARAVAN

HLPS 4371
DC82 S (STR)



33⅓ R.P.M.
Side 1

1. YOU MAKE MY DREAMS COME TRUE (D. Hall, J. Oates, S. Allen / Hot Cha Music & Fust Buzza Music (BMI) 2:54
2. T FOR TEXAS (Jimmie Rodgers / Peer International Corp) 2:47
3. HUMORESQUE (Dvorak PD) 1:48
4. AGGIE'S SONG DANCE 2:03
5. RUSSIAN SAILOR DANCE (PD) 2:54

℗ 1982 HOCTOR RECORDS
A Division of
Dance Records Inc. 1982

HOCTOR Records
DIVISION OF DANCE RECORDS, INC.

DANCE CARAVAN

HLPS 4371
DC82 S (STR)



33⅓ R.P.M.
Side 2

1. PAC MAN FEVER (J. Buckner / G. Garcia - CBS) 2:02
2. WE GOT THE BEAT (C. Caffey / Daddio - Oh Music) 2:30
3. HOOKED ON CAN CAN (PD) 3:09
4. ARKANSAS TRAVELLER (PD) 1:35
5. SATIN DOLL (Duke Ellington / Noza - F. Arndt) 1:38

℗ 1982 HOCTOR RECORDS
A Division of
Dance Records Inc. 1982


Statler
Records
MY FRIENDS SHOULD SEE ME NOW
By
Lynda Gache
SLP 1312
UCN
Side A
33 1/3 RPM
1. They're Playing Our Song
2. One of Those Songs
3. Get Happy
4. Robert E. Lee
5. Go For It


Statler
Records
MY FRIENDS SHOULD SEE ME NOW
By
Lynda Gache
SLP 1312
UCN
Side B
33 1/3 RPM
1. If My Friends Could See Me Now
2. Another Cha Cha
3. I Can Do That
4. Everybody's Got The Right to be Wrong
5. Go To Hell


HECTOR
Records
DIVISION OF DANCE RECORDS, INC.
DANCE CARAVAN "STRIPES"
HLPS 4256
Side 1
33⅓ RPM
1. Rock a Bye My Baby - 2:13
2. Bye Bye Blues (Hamm, Bennett) - 2:34
3. Irish Medley - 2:02
4. Best Disco in Town (Gambler, Huff) - 2:34
5. Black Belt Jones (D. Coffey) - 1:19

HECTOR Records

DIVISION OF DANCE RECORDS, INC.

DANCE CARAVAN "STRIPES"

HLPS 4256

Side 2

33⅓ RPM

6. The Waltzing Cat (leRoy Anderson) - 2:51
7. Tra La La La (Gordon-Warren) - 2:30
8. Smile & Whistle Medley - 2:38
9. Theme from Swat (B. DeVorzan) - 2:37
10. The Sailors - 2:54

HOCTOR Records
DIVISION OF DANCE RECORDS, INC.

DANCE CARAVAN

HLPS 4393
(DC83-T1) STP



Side 1
33⅓ R.P.M.

1. **KNEE DEEP** (F. Washington, H. Hancock, M. Ragin, J. Levy, B. Maupin / Hancock Music & W. H. Watson Music BMI) 3:16
2. **DOWN SOUTH** (W. H. Myddleton) 1:18
3. **DANCIN' MAN** (Mercer & Warren / 4 Jays Music) 2:24
4. **LOVER** (L. Hart, R. Rodgers, Famous Music) 1:48
5. **GIVE MY REGARDS TO BROADWAY** (George M. Cohan) Vocal 1:14
6. **GIVE MY REGARDS TO BROADWAY** (George M. Cohan) Instrumental 1:14

℗ 1983 HOCTOR RECORDS
A Division of
Dance Records Inc. 1983
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NOT FOR SALE


HOCTOR Records
DIVISION OF DANCE RECORDS, INC.
DANCE CARAVAN
HLPS 4393
(DC83-T1) STP
Side 2
33⅓ R.P.M.
1. CRAZY RHYTHM (I. Ceaser, J. Meyer, R. Kahn) 1:40
2. BALLIN' THE JACK (C. Smith) 1:58
3. EVERY STREET'S A BOULEVARD (B. Hilliard, J. Styne / Chappell Music ASCAP) 2:31
4. ATLANTIC CITY (Randy Newman / Screen Gems EMI / Wide Music) 2:03
5. THEME FROM A STAR IS BORN (Paul Williams / W. B. Music Corp. ASCAP) 2:59
℗ 1983 HOCTOR RECORDS
A Division of
Dance Records Inc. 1983
PROMOTIONAL COPY
NOT FOR SALE



"DAWN DOES IT AGAIN"

Directed by Dawn Crafton

HLPS 4399
Side 1

33⅓ R.P.M.

1. **ABA DABA HONEYMOON** (1:53)
2. **TOP BANANA** (J. Mercer / Commander Pub. / W. B. Music Corp. ASCAP) 1:35
3. **I WANNA' BE LOVED BY YOU** (Bert Kalmar, Herbert Stothart, Harry Ruby / Harms Music Inc.) 1:36
4. **I'M A LITTLE PIGLET** (Angela Ghelarducci / Angela Records ASCAP) 1:41
5. **BE MY LITTLE BABY BUMBLEBEE** (S. Murphy, H. Marshall / Remmick Music ASCAP) 2:14
6. **CAROLINA IN THE MORNING** (W. Donaldson, G. Kahn / Donaldson Music & G. Keyes Music ASCAP) 2:31
7. **JAZZ BABY** (Blanche Merrill, M. K. Gerome / Mills Music Inc. ASCAP) 2:43
8. **BABY JUNE & HER NEWS BOYS** (Julie Styne, S. Sondheim / Chappell Music ASCAP) 1:36
9. **RAG TIME COWBOY JOE** (D. Dial P.D.) 1:05
10. **FASHIONS ON PARADE** (James Sinclair / Studio Music)



HOCTOR Records

DIVISION OF DANCE RECORDS, INC.

"DAWN DOES IT AGAIN"

Directed by Dawn Crafton

HLPS 4399
Side 2

33⅓ R.P.M.

1. **FIREBALL MALL** (Fred Rose / Milene Music Inc.)
2. **THAT'S A PLENTY** (P.D.) 3:05
3. **SING, SING, SING** (Louis Prima) 2:44
4. **ALEXANDER'S RAG TIME BAND** (P.D.) 1:47
5. **BIG BAND MEDLEY / PENNSYLVANIA SIX 5000 & IN THE MOOD** (Garland & Razaf / Lewis Music ASCAP) 1:47
6. **DANCE TEN, LOOK THREE** (E. Kleban BMI / Marvin Hamlisch / American Compass Music & Wren Music 1:58
7. **MY WIFE THE DANCER** (Mascari / Weinzass BMI 2:35
8. **BABY FACE** (Benny Davis / H. Akst / Warner Bros.) 2:42

℗ 1983 HOCTOR RECORDS INC.
A Division of
Dance Records Inc. 1983


MALACO
RECORDS
The Victorious Gospel Jubilees
4361A
STEREO
SIDE ONE
1. You Gotta Have It 3:16
2. Prayer Changes Things 2:20
3. Child of God 4:09
4. Jesus Never Left Me Alone 3:54
5. I Know The Lord Will Make A Way 2:18
A DIVISION OF MALACO, INC.
JACKSON, MISS. U.S.A.


MALACO
RECORDS
The Victorious Gospel Jubilees
4361B
STEREO
SIDE TWO
1. At the Close of the Day 4:48
2. I'll Fly Away 3:04
3. Oh Lord Have Mercy 1:48
4. I'm Gonna Serve the Lord 2:45
5. Heavy Load 2:57
A DIVISION OF MALACO, INC.
JACKSON, MISS. U.S.A.

AMERICAN TOP 40

1A



AMERICAN
TOP 40
PROGRAM NO.
721-3

CHART DATE:
1/15/72

THIS RADIO PROGRAM IS RESTRICTED TO RADIO STATION BROADCAST USE ONLY; SUBJECT TO LICENSING AGREEMENT WITH WATERMARK, INC., 931 N. LA CIENEGA BLVD., LOS ANGELES, CALIFORNIA 90069. ALL RIGHTS RESERVED BY WATERMARK, INC. ANY OTHER USE EXPRESSLY PROHIBITED.

AMERICAN TOP 40

2B



AMERICAN
TOP 40
PROGRAM NO.
721-3

CHART DATE:
1/15/72

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AMERICAN TOP 40

1B



AMERICAN
TOP 40
PROGRAM NO.
721-3

CHART DATE:
1/15/72

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AMERICAN TOP 40

3A



AMERICAN
TOP 40
PROGRAM NO.
721-3

CHART DATE:
1/15/72

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STEREO 45 R.P.M.

90341
$ 5.00

IT'S "COUNTERFEIT LOVE"



Al Morgan's Latest Hit

IT'S NEW

IT'S NEW

STEREO 45 R.P.M.

IT'S NEW

IT'S "COUNTERFEIT LOVE"



Al Morgan's Latest Hit

IT'S NEW

for 9 ONLY

THE INSIDE TRACK



SAVE — FOR
CONTINUED USE
1975-1976

TICKET

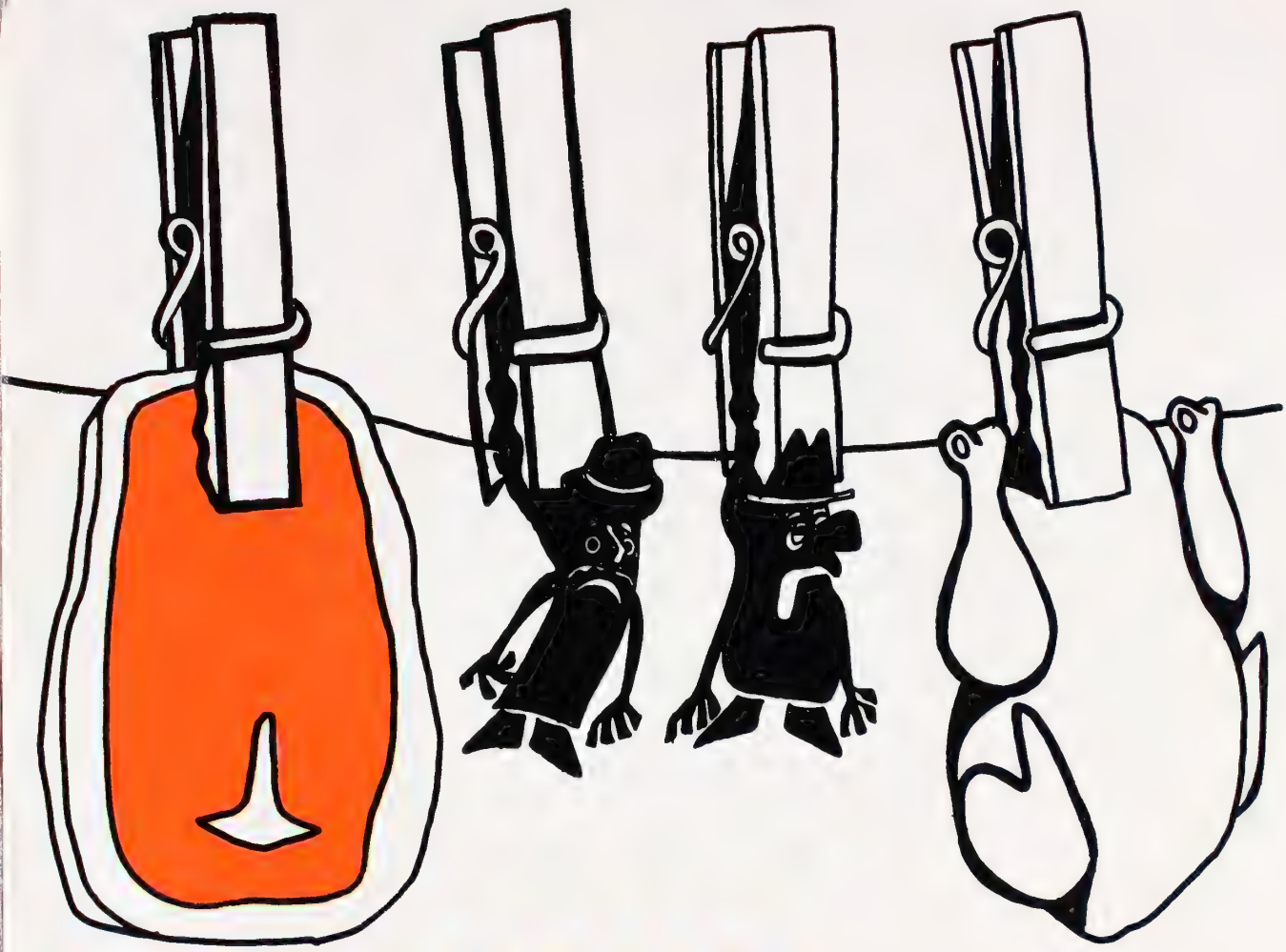
GOOD FOR SIX TRIPS TO
A REWARDING CAREER

TRACK 1

THE INSIDE TRACK IS A PUBLIC SERVICE CAREER INFORMATION PROGRAM FOR YOUTH, SPONSORED BY WAYOUT. EACH DISC FEATURES SIX PEOPLE TALKING ABOUT THEIR OCCUPATIONS.

Roselyn the teacher
Auggie the repairman
Ed the chaplain
Jean the legal secretary
Al the nurse
Dede the telephone operator

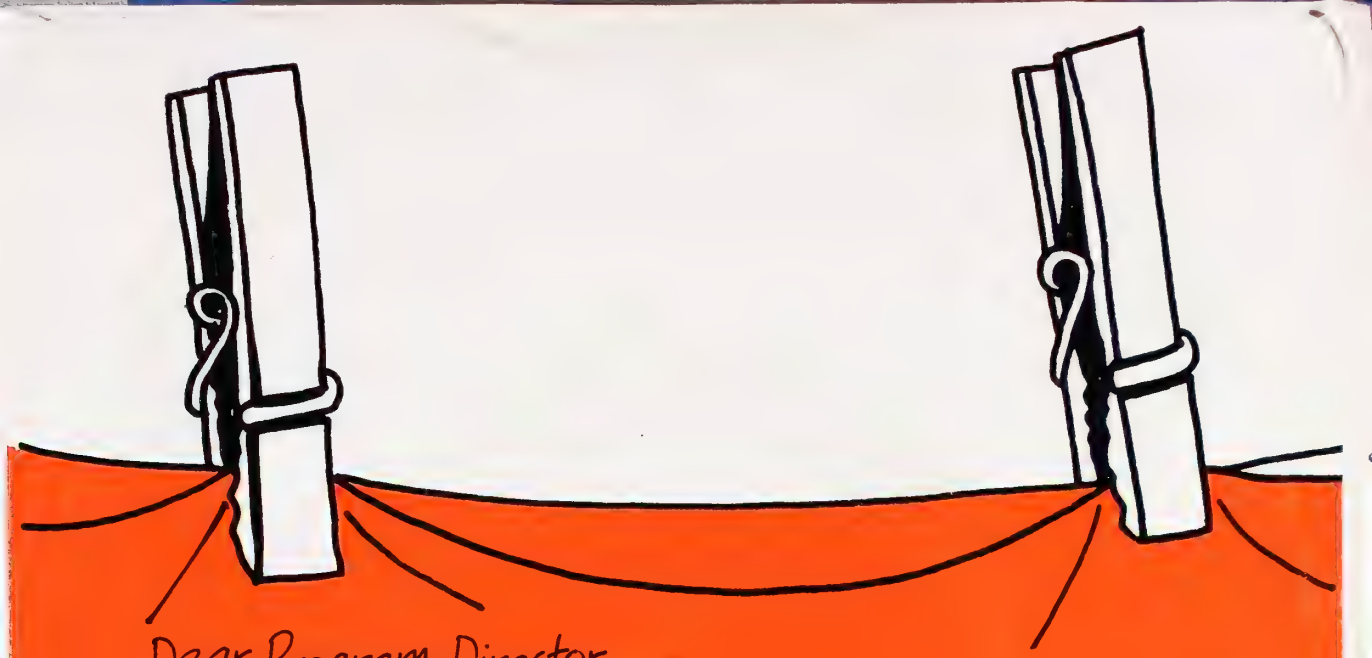
WAYOUT
Box 2829, Hollywood, California 90028
Box 3800, Vancouver, B.C. V6B 3Z3 Canada



CLEANSPOTS

by Sal and Arnie and their foodcare friends and enemies

aphis



Dear Program Director,

Thanks for the reply cards you've been sending in from past foodcare discs. You've asked for more short spots, and we've listened. So here are 2-10's, 4-30's, and 2-60's in English and one-60 en Español. These spots, we feel, will be useful and enjoyable to your listeners. George and Ethel are back and our bacteria Sal and Arnie, for whom cleanliness is next to disaster. With your help.

ANIMAL AND PLANT
HEALTH INSPECTION SERVICE
U.S. DEPARTMENT OF AGRICULTURE
WASHINGTON, D.C. 20250

AWARE II

A human concern project:

LIFE & SOCIETY





AWARE III

A human concern project

AWARE III is the third in a continuing series of 30 and 60 second radio spots. SIDE A deals with the human side of four problems in our society: aging, overpopulation, war, and obscenity. SIDE B explores the search for fulfillment in life: affluence, sex, etc. AWARE III is sponsored by the Seventh-day Adventist Church, and is produced at the studios of The Voice of Prophecy. Correspondence should be directed to:

THE AWARE PROJECT
Box 1511
Glendale, CA 91209

or

THE AWARE PROJECT
Box 3800
Vancouver V6B 3Z3
Canada

SIDE A
WHAT ABOUT LIFE?

Band 1	The Body Shop	:60
Band 2	Furniture Sale	:60
Band 3	Don't Bug Me Now	:60
Band 4	Kill Yourself Gently	:60
Band 5	The Body Shop	:30
Band 6	Furniture Sale	:30

SIDE B
WHAT ABOUT SOCIETY?

Band 1	Don't Get Old	:60
Band 2	Public Sex	:60
Band 3	Excuse Me, Colonel	:60
Band 4	Not Enough Food	:60
Band 5	Public Sex	:30
Band 6	Not Enough Food	:30

AWARE III AWARE

AWARE

A human concern project:

violence



&

human rights



AWARE II

A human concern project:

AWARE II is the second in a continuing series of radio spots suggesting trust, courtesy, and respect as ways of dealing with a variety of social problems. The two problems dealt with on this disc: violence and human rights. AWARE II is sponsored by the Seventh-day Adventist Church, and is produced at the studios of The Voice of Prophecy.

Correspondence should be directed to:

THE AWARE PROJECT
Box 3800
Vancouver 3, B. C.
Canada

or

THE AWARE PROJECT
Box 1511
Glendale, CA 91209

WHAT ABOUT VIOLENCE?

Band 1 I Don't Want to Grow Up	:60
Band 2 A Serious Look	:60
Band 3 The Ugliest of Tragedies	:60
Band 4 Violence Is Fun	:60
Band 5 Horror Is In	:30
Band 6 A Serious Look	:30



WHAT ABOUT HUMAN RIGHTS?

Band 1 Dog Eat Dog	:60
Band 2 I Need a Loan	:60
Band 3 Black and Female	:60
Band 4 Pursuit of Happiness	:60
Band 5 Dog Eat Dog	:30
Band 6 I Need a Loan	:30

AWARE II AWA

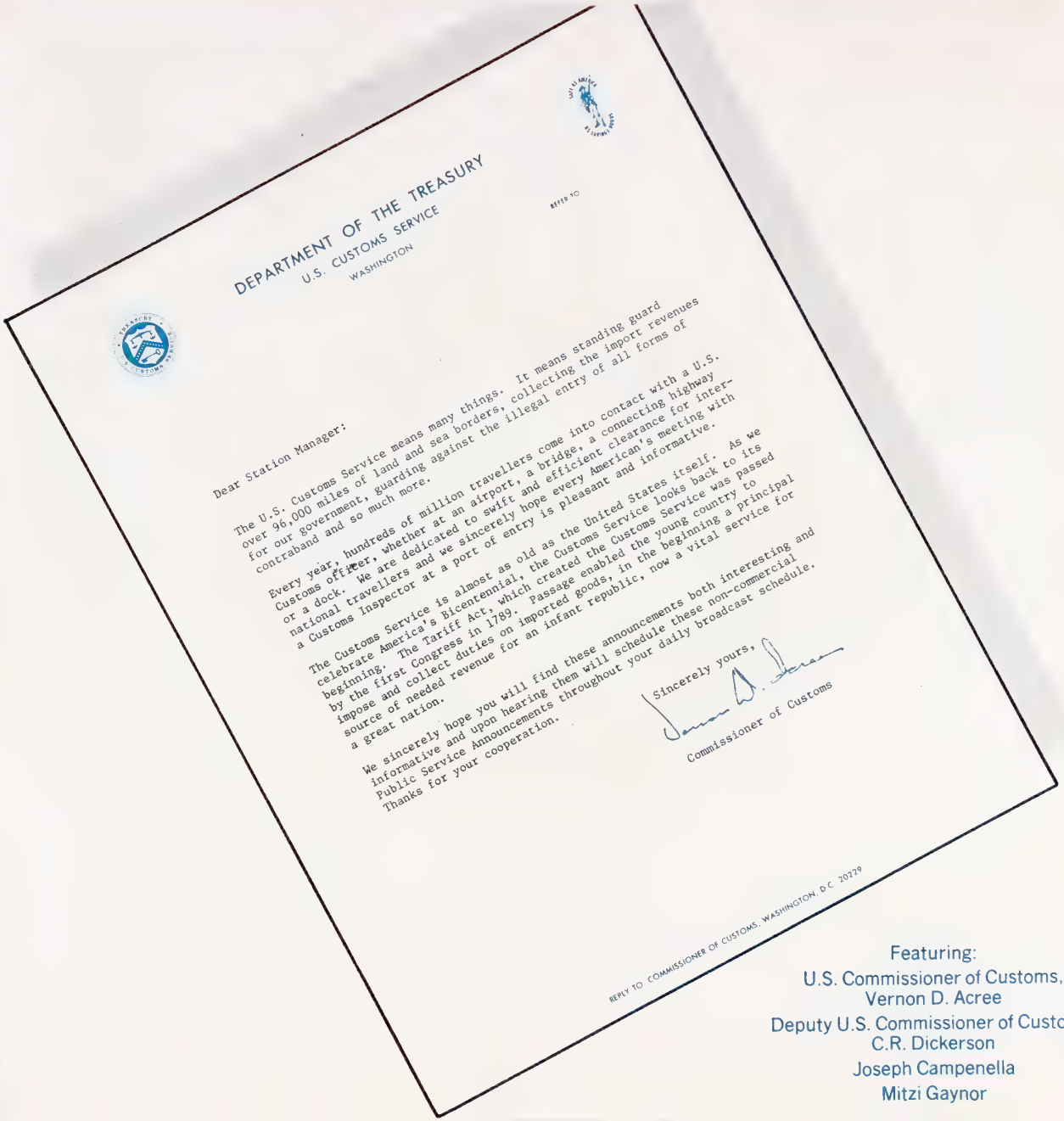


KNOW BEFORE YOU GO

U.S. Customs Service

U.S. Department of the Treasury

Public Service Announcements



DEPARTMENT OF THE TREASURY
U.S. CUSTOMS SERVICE
WASHINGTON

REFER TO

Dear Station Manager:

The U.S. Customs Service means many things. It means standing guard over 96,000 miles of land and sea borders, collecting the import revenues for our government, guarding against the illegal entry of all forms of contraband and so much more.

Every year, hundreds of million travellers come into contact with a U.S. Customs officer, whether at an airport, a bridge, a connecting highway or a dock. We are dedicated to swift and efficient clearance for international travellers and we sincerely hope every American's meeting with a Customs Inspector at a port of entry is pleasant and informative.

The Customs Service is almost as old as the United States itself. As we celebrate America's Bicentennial, the Customs Service looks back to its beginning. The Tariff Act, which created the Customs Service was passed by the first Congress in 1789. Passage enabled the young country to impose and collect duties on imported goods, in the beginning a principal source of needed revenue for an infant republic, now a vital service for a great nation.

We sincerely hope you will find these announcements both interesting and informative and upon hearing them will schedule these non-commercial Public Service Announcements throughout your daily broadcast schedule. Thanks for your cooperation.

Sincerely yours,

Commissioner of Customs

REPLY TO COMMISSIONER OF CUSTOMS, WASHINGTON, D.C. 20229

Featuring:
U.S. Commissioner of Customs,
Vernon D. Acree
Deputy U.S. Commissioner of Customs,
C.R. Dickerson
Joseph Campenella
Mitzi Gaynor

TRAVELERS TIPS FROM

Animal and Plant Health Inspection Service
United States Department of Agriculture



Dear Broadcaster:

We're delighted with the response to our FREE booklet, TRAVELERS' TIPS. So, we're continuing to offer it, and we thank you for your airplay.

Not only are many of your listeners traveling abroad, but many of them have friends abroad who will be visiting us for the Bicentennial. TRAVELERS' TIPS tells how to avoid hassles when coming across our borders.

This disc contains two 60-second, seven 30-second, and one 10-second spot, and they all tell your listeners how to get this free booklet. We feel they're informative, and in some cases, amusing.

The enclosed post card is for your use in furnishing us with comments. Thanks for your continuing help.

Animal & Plant Health Inspection Service
U. S. Department of Agriculture
Washington, D. C. 20250

THE CANCER NOBODY TALKS ABOUT · THE CANCER NOBODY TALKS ABOUT · THE CANCER NOBODY TALKS ABOUT · THE CANCER NOBODY TALKS ABOUT · THE CANCER NOBODY TALKS ABOUT · THE CANCER NOBODY TALKS ABOUT ·



NATIONAL INSTITUTES OF HEALTH
NATIONAL CANCER INSTITUTE

DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE
PUBLIC HEALTH SERVICE
NATIONAL INSTITUTES OF HEALTH
BETHESDA, MARYLAND 20014

Dear Program Director:

Cancer of the colon and rectum — not your everyday topic of conversation, but did you know that this year approximately 99,000 cases of cancer of the colon and rectum will be diagnosed?

Cancer of the colon and rectum claims the lives of about 48,000 Americans annually.

Would you help us make your listeners more aware of the dangers of this killer? We hope these public service spot announcements will get through to a lot of people in this country. Enough to encourage them to ask their doctor for an examination of the colon and rectum.

They will appreciate your help!

Norman E. Brown

Norman E. Brown
Deputy Director, AV
Office of Information
National Institutes of Health

MUSIC POWER 2

In Stereo

*Thirteen public service announcements in support of music education prepared with the cooperation of

Buddy Rich
Charley Pride
Jaye P. Morgan
Senator Daniel K. Inouye
Henry Mancini
Juilliard String Quartet
Maury Wills
Ambassador Sol Linowitz
Vikki Carr (In Spanish)

*Plus two "donut" spots enabling you to feature local school performing groups



Music Educators National Conference

MUSIC POWER 2

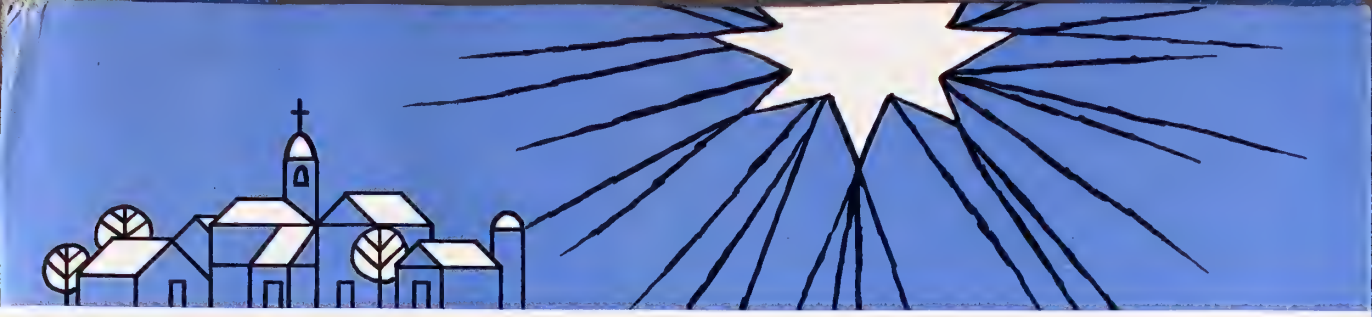
Nine 60 second spots
Six 30 second spots
In stereo

Cuts 14 and 15 (side B) are "donut" format to localize the material. These two spots enable you to tape a local school music group (see transcript). Identification of the Music Educators National Conference and the local school group to be added at the end, either by station announcer or student.

MENC is the nonprofit, membership organization that serves as leader and spokesman for music education in the United States.

Music Educators National Conference
Suite 601,
8150 Leesburg Pike,
Vienna, Virginia 22180

Producer: Pierce Atkins, Takoma Park, Maryland



Note: Please use side A BEFORE December 25th

Holy Childhood Association

Christmas PSA's Featuring

- HENRY FONDA
- BETTY WHITE
- RON HOWARD
- MIKE CONNORS

share your love

Holy Childhood Association • 800 Allegheny Ave., Pittsburgh, Pennsylvania 15233



Note: Please use side B AFTER December 25th

Holy Childhood Association

PSA's Featuring

- HUGH O'BRIAN
- GARY BURGHOFF
- BETTY WHITE
- MIKE CONNORS

share your love

Holy Childhood Association • 800 Allegheny Ave., Pittsburgh, Pennsylvania 15233

FACT RECORDS
P. O. Box 781
Sunset Beach, California



COMMUNISM

Narrated By John Steinbacher

COMMUNISM

(Documentation)

Communist Dialectic: Lenin, **Selected works,** Vol. IX, pp. 475-478.

Quote from Arthur Voobus: Neipp, **Win Now or Lose All.**

Quote from Dr. Tom Dooley: Dooley, Thomas, **Deliver Us From Evil,** p. 64.

History of Communist Advance: Encyclopedia Britannica, COMMUNISM.

Quote from Herbert Philbrick: Neipp, **Win Now or Lose All.**

Chinese atrocities: **House Committee on UnAmerican Activities, Special Report.** Available from United States Congress.

Additional information:

Morris, Robert, **No Wonder We are Losing,** (New York, Bookmailer, 1958).

Garrett, **The People's Pottage,** (Caldwell, Idaho: Caxton Printers Ltd. 1958).

House Committee on UnAmerican Activities Report, **"The Communist Mind,"** 85th Congress, May 29, 1957. Available from United States Congress.

Hoover, J. Edgar, **Masters of Deceit,** New York, Henry Holt, 1958.

Kubek, Anthony, **How the Far East Was Lost,** Regnery, Chicago, 1963.

Hunt, H. L., **Fabians Fight Freedom,** Dallas, Texas, 1964.

The Communist Manifesto, New Century Publishers, N.Y.

FOR LIST OF OTHER RECORD TITLES WRITE BOX 781, SUNSET BEACH, CALIF.


ENDTROPUCING.....
DJ-SHADOW
(Cut Chemist Party Mix)
(Previously unreleased)
UMC



SIDE A: **The Number Song** (Cut Chemist Party Mix) / 5:09

SIDE B: **Endtroducing: Drums, Drops & Scratches** / 4:43

(Previously unreleased)

Produced, mixed, and engineered by DJ Shadow. Remixed by Cut Chemist at the Red October Chemical Storage Facility. All songs written by J. Davis (Mo' Wax Music Ltd, ASCAP). Photography: B+.

℗ 1997 Mowax Recordings/AEM Records Ltd.

UMC A&R: Chas Chandler / Kris Maher. Mastering: Miles Showell at Abbey Road Studios. Art Direction: Tony Lyons at Estuary English

UMC
00602435838793

6 02435 83879 3

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Universal International Music B. V. Gerrit Van Der Veenlaan 4, 3743 DN, Baarn, Netherlands. Made in France. 3583879

NO. HS 7-101

7" 33⅓ RPM MICROGROOVE

WALK WITH SAFETY

Presented in support of the policies of the

NATIONAL SAFETY COUNCIL



"THE CHILD YOU SAVE MAY BE YOUR OWN"

One of A Series of Home Safety Recordings by Educational Audio Records

A Division of

RADIO RECORDERS

7000 Santa Monica Blvd., Hollywood 38, California • HOllywood 3-3282

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Printed in U.S.A.

NO. HS 7-101

7" 33⅓ RPM MICROGROOVE

WALK WITH SAFETY

Answering thousands of parental requests for child safety education information, this refreshing NEW series of on-the-spot recordings is dedicated to the safety of little children . . . and their parents. It is especially effective for parents desiring to develop in their little ones habits of safety thinking and safe actions.

Recording was made at an actual safety demonstration through the extensive facilities and modern studios of Radio Recorders in Hollywood, Calif. by highly efficient recording engineers.

Other records in this outstanding series include: "Bicycle Safety," "Safety in the Home," "Safety **around** the Home," "Recreation Time Safety," and "Water Safety" . . . all produced from actual live demonstrations . . . in such an interesting and entertaining way that safety thinking becomes second nature to all who listen.

OUR THANKS for participating in this fine public service series go to CECIL ZAUN, Supervisor of Safety and Driver Instruction, LOIS CURTIS, Safety Specialist, Los Angeles Board of Education (manuscript), and ART LINKLETTER.

How Safety Minded Are You?

QUICK QUIZ

for the whole family. Have everybody (including Mother and Dad) check their answers to these questions and see how safety-wise they are.

1. You can't stop on a dime, but for the record, what was the stopping distance when walking?
2. What was the stopping distance when running?
3. Do you always WALK across the street?
4. Do you always cross the street at the corner or in the crosswalk?
5. Have you ever crossed the street on an "old green light?"
6. List the "blind spots" on the family car:
7. Do you make certain you see the driver's eyes before you walk in front of his car?
8. Do you check each lane of traffic before crossing it?
9. Do you always look to the left, to the right, behind you and in front of you before crossing the street?

If you answered every question correctly, you're a real safety expert. But if you missed even one question, better listen to the record again!

One of A Series of Home Safety Recordings by Educational Audio Records

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Science of Mind

HOW TO USE THE POWER OF POSITIVE THINKING



ERNEST HOLMES

RECORD NUMBER

F-123

YOU ARE A WONDERFUL PERSON

ERNEST HOLMES

Author of

"SCIENCE OF MIND",
"THIS THING CALLED LIFE"
and many others

—PRESENTS—

A fifty-two week record course on HOW TO USE THE POWER OF POSITIVE THINKING.

Each recorded lesson by Mr. Holmes is a Powerful, Dynamic guide, full of creative ideas for FULLER AND RICHER LIVING.

Each recording is FIFTEEN MINUTES LONG, complete with affirmation and is recorded on long-playing, high-fidelity pure unbreakable vinylite records at 45 RPM.

—RELEASES—

Record Number	Title
F-123	YOU ARE A WONDERFUL PERSON
F-124	THE MIND THAT IS WITHIN YOU
F-125	SPIRITUAL "SHOCK ABSORBERS"
F-126	MAN AGAINST HIMSELF
F-127	THE PRAYER THAT GETS RESULTS
F-128	HOW TO IMPROVE YOUR PERSONALITY
F-129	THE POWER THAT IS WITHIN YOU
F-130	SELF RELIANCE
F-131	HOW TO HAVE SECURITY
F-132	THE POWER OF AFFIRMATIVE THINKING
F-133	PRAY AND PROSPER
F-134	GETTING THE MOST OUT OF LIFE
F-135	HOW TO GIVE A SPIRITUAL MIND TREATMENT

WHEN ORDERING, PLEASE ORDER BY RECORD NUMBER FROM YOUR DISTRIBUTOR OR FROM AUDIO BOOK CO., 4220 W. JEFFERSON BLVD., LOS ANGELES, CALIF. 90016

I'm Not Vain — Sadways



IS CHARLEE SYMONS A MALE CHAUVINIST?

another Captain Capek production!!

Celebration 2067X

IS CHARLEE SYMONS A MALE CHAUVINIST?

who knows?

he may be too busy staring at the sun, playing the horses, or just doing other things.

on the other hand he is travelling SADWAYS

●●●●●●●●●●●●

I'm Not Vain

Sadways

CHOOSE YOUR OWN "A" SIDE

© Quality Records Limited 1973

MANUFACTURED IN CANADA BY QUALITY RECORDS LIMITED

ARTHUR FIEDLER CONDUCTS THE BOSTON POPS ORCHESTRA PLAYING THE THEME FROM



℗ 1974 Alphaventure Music Publishing, Inc.

BIG BLUE MARBLE

The First Worldwide Children's Television Series, Presented As A Public Service by ITT.

The aim of "Big Blue Marble" is to encourage awareness in children of the world they live in by showing how children in other lands live, work, play and grow up.

The only restriction on the selection of subjects is against gratuitous violence. And all shows are without commercial interruption.

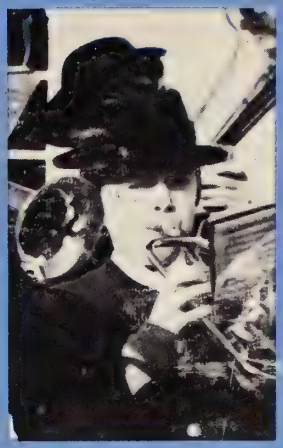
"Big Blue Marble" takes its name from the photograph of the earth snapped from moon orbit by Astronaut Frank Borman.

Each 26-minute show is designed to appeal particularly to children in the 8-12 group, the ages when most children are curious, outgoing and eager to learn about other children whose customs, language and dress are different.



One way this learning is stimulated is through "Dear Pen Pal," a regular feature of the show.

American children are invited to write to "Big Blue Marble" to receive by return mail the name and address of an English-speaking child in another country with whom they can correspond directly.







Research studies among thousands of children across the nation from varying backgrounds are conducted using films from the series.

The series reflects these findings, and, in addition, incorporates recommendations from leading educators. And whatever is shown on the program is depicted as it really is, with no editorial point of view expressed or implied.

The "Big Blue Marble" series is being distributed in other countries throughout the world in 1975.

The creation and production of "Big Blue Marble" is funded by International Telephone and Telegraph Corporation, 320 Park Ave., New York, N.Y. 10022.

ITT

BBM 320

Young Americans for Freedom.

Robert C. Heckman
Executive Director
Route 1, Box 1002
Woodland Road
Sterling, Va. 22170



DO NOT BEND

Inside . . .
A special message
from Ronald Reagan

[redacted] DR NW
ATL[redacted] GA 30327

BULLETIN NO. HSS 1-861
August, 1961

EDUCATIONAL AUDIO RECORDS

A Division of

RADIO RECORDERS

introduces a distinctive NEW series of Home Safety recordings

"THE CHILD YOU SAVE MAY BE YOUR OWN"

with introduction by Art Linkletter

To serve: • SCHOOLS • CHURCHES • PTA GROUPS • SERVICE CLUBS • SAFETY ENGINEERS • SAFETY-MINDED EMPLOYERS • INSURANCE COMPANIES • PROGRESSIVE UNIONS • PUBLIC-SPIRITED INDIVIDUALS • EVERYONE SEEKING A BETTER, SAFER AMERICA • ESPECIALLY EFFECTIVE FOR PARENTS IN TRAINING THEIR LITTLE ONES IN SAFETY THINKING AND SAFE ACTIONS!

Answering thousands of parental requests for child safety education information, this refreshing **NEW** series of 7" 33⅓ RPM on-the-spot recordings is dedicated to the safety of little children . . . and their parents. It presents the simple rules for safe living in such an interesting way . . . through actual demonstration and participation . . . that children enjoy making safety a habit . . . and parents learn a lot too! Effective also in training small children who have not yet learned to read.

Record No. 1 (HS 7-101), for example . . . just released . . . paints a graphic sound picture of the safe way to walk across intersections . . . why it's best not to walk towards an "old green light" . . . how to avoid the "blind spots" in an automobile driver's vision . . . how to "watch for the driver's eyes" . . . and many other brand new safety tips. Record No. 2 (HS 7-102) "Bicycle Safety" . . . to be released in October . . . helps bicycle riders become safer today so they will be better automobile drivers of tomorrow.

Other records in this superb series include: "Safety **in** the Home . . . "Safety **around** the Home" . . . "Recreation Time Safety" . . . and "Water Safety" . . . all produced from actual live demonstrations . . . in such an interesting and entertaining way that safety thinking becomes second nature to all who listen.

SPECIAL NOTE TO SAFETY-MINDED EMPLOYERS:

Better home safety education of employees cuts down home accidents, reduces absenteeism (from home accidents), and encourages safe working habits. Distribution to your employees may best be made with a letter accompanying each record . . . a personal note of transmittal delivered with payroll checks. Or distribution can be made by some other convenient method. Personalized introduction, if desired, can be inserted in the record or printed on the jacket at actual cost.

OUR THANKS

for participation in this fine public service safety series go to ART LINKLETTER for his inspiring introduction, CECIL ZAUN, Supervisor of Safety and LOIS CURTIS, Safety Specialist, Los Angeles Board of Education (manuscript).

Recording Credits: E. F. Dummel and Walter Heebner.

Recorded by RADIO RECORDERS for distribution by

Educational Audio Records, 7000 Santa Monica Blvd., Hollywood 38, Calif. • HOllywood 3-3282

Presented in support of the policies of the **NATIONAL SAFETY COUNCIL**

PRICES:

Lots of 1 to 4 to one address . . . . . $1 per record, postpaid

Lots of 5 to 50 to one address . . . . . 80c per record, postpaid

Lots of 51 to 100 to one address . . . 75c per record, postpaid

Quantity Discounts to Employers and others furnished promptly upon request.

TERMS:

Prices include Calif. Sales Tax when applicable.

Please: Cash with order . . .

No C.O.D.'s

Who are responsible for the Safety Education of small children? . . . the PARENTS, of course!

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Printed in U.S.A.

FOR YOUR CONVENIENCE IN ORDERING, PLEASE FILL IN COUPON BELOW AND MAIL TODAY

CONVENIENT ORDER BLANK

RADIO RECORDERS (Educational Audio Records Div.) 7000 Santa Monica Blvd., Hollywood 38, Calif.

Please send me _____ records, "WALKING WITH SAFETY," HS 7-701 at $_____ ea.

Please send me _____ records, "BICYCLE SAFETY," HS 7-702 at $_____ ea.

Enclosed is ☐ Check ☐ Money Order for $_____

☐ I am interested in a quantity purchase of _____ records. Please quote.

Name (Please Print)_____

Address_____

City_____ Zone_____ State_____

Signed _____ Date _____

NO. HS 7-102

7" 33⅓ RPM MICROGROOVE

Presented in support of the policies of the

NATIONAL SAFETY COUNCIL

SAFETY ON A BICYCLE

With introduction by Art Linkletter



"THE CHILD YOU SAVE MAY BE YOUR OWN"

One of A Series of Home Safety Recordings by Educational Audio Records

A Division of

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NO. HS 7-102

7" 33⅓ RPM MICROGROOVE

SAFETY ON A BICYCLE

With introduction by Art Linkletter

This, the second record in our Home Safety Series, is dedicated to the safety of children . . . and their parents. It explains the simple, yet important rules of bicycle safety in an interesting and entertaining way . . . through actual demonstration. It helps bicycle riders become safer today because they will be the automobile drivers of tomorrow.

Other recordings of this superb series include: "Walk with Safety" . . . "Safety *in* the Home" . . . "Safety *around* the Home" . . . "Recreation Time Safety" . . . and "Water Safety". All recordings are made at actual safety demonstrations through the extensive facilities and modern studios of Radio Recorders in Hollywood, California, by highly qualified recording engineers.

We spend many millions of dollars annually to protect our country's physical assets, but little or nothing is spent to preserve the nation's most precious possession of all . . . our children!
This series is our contribution towards this objective.
If these safety messages result in the saving of only one small life, we believe that all the efforts that went into making them are worthwhile. We hope that you do, too.

OUR THANKS for participating in this fine public service series go to CECIL ZAUN, Supervisor of Safety and Driver Instruction, LOIS CURTIS, Safety Specialist, Los Angeles Board of Education (manuscript), and ART LINKLETTER.

How's Your Safety I.Q.?

QUICK QUIZ

for the whole family. Before you play this recording, have everybody (including Mother and Dad) check their answers to these questions. Then play the recording. You may be surprised at the results!

1. What is average stopping distance when pedaling slowly?_____
2. What is average stopping distance when pedaling fast?_____
3. Are the riding rules the same for small bicycles as for large?_____
4. When did you last check the safe mechanical condition of your bicycle?_____
5. Are your brakes in good condition right now?_____
6. Do you walk or ride your bicycle in a crosswalk?_____
7. Do you have an up-to-date bicycle license with your correct address on file?_____
8. What is your bicycle license number?_____

If you answered every question correctly, you're a real safety expert. But if you missed even one question, better listen to the record again!

One of A Series of Home Safety Recordings by Educational Audio Records

A Division of

RADIO RECORDERS

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Scouting today's a lot more than you think.

Audience--Adults

For Use April – June 1973

R-1.73.2

Public Relations Division · Boy Scouts of America · North Brunswick, N.J. 08902

BOY SCOUTS OF AMERICA
North Brunswick • New Jersey 08902 • USA • Telephone 201 249-6000 • Telex 13-8815 • Cable: BOYSCAMER

Public Service Director:

During the past 63 years, Scouting has touched the lives of over 50 million Americans. The Boy Scouts of America continues to seek talented adults to work with youth in many meaningful programs.

The public service announcements for use April-June continue to support local volunteer recruiting efforts. We are also striving to increase public awareness of a Scouting program which has become even more relevant to American youth.

The enclosed spots are directed to your adult audiences. We need more adults to become involved in Scouting in order that more boys can have added enrichment to their boyhood years.

We appreciate your continued interest and support on behalf of young people.

Sincerely,
Public Relations Division

David W. Cooper, Director
National Advertising and Promotion

Enclosures: scripts
announcements

ek


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Milpath

45 R.P.M.

RCA VICTOR
Red Seal Records

the Quick and the Dead

presented by the National Broadcasting Co.



Volume I
The Story of
THE ATOM BOMB
The Biography of the Atom
The Story of Hiroshima

Volume II
The Story of
THE HYDROGEN BOMB
The Hydrogen Bomb
Atomic Energy From Now On

Form 2544-14 Printed in U. S. A.

the

Quick

and the

Dead

The Story of the

ATOM BOMB

Volume I

•

The Story of the

HYDROGEN BOMB

Volume II

45 R.P.M.

RCA VICTOR RECORDS

MS-3

RCA VICTOR
Red Seal Records
"HIS MASTER'S VOICE"

the story of
THE ATOM BOMB
Volume 1

the Quick and the Dead

presented by The National Broadcasting Company

featuring
BOB HOPE
WILLIAM L. LAURENCE

President Harry S. Truman
Franklin D. Roosevelt
Winston Churchill
General Dwight D. Eisenhower
General Leslie R. Groves
Admiral William S. Parsons
Captain Robert Lewis
Helen Hayes as Lise Meitner
Paul Lukas as Dr. Albert Einstein
Robert Trout



Produced by the NBC News and Special Events Department
WRITTEN AND DIRECTED BY
FRED FRIENDLY

"45"
RPM

RCA VICTOR
Red Seal Records

"HIS MASTER'S VOICE"

the story of
THE HYDROGEN BOMB
Volume 2

the Quick and the Dead

presented by The National Broadcasting Company

featuring
BOB HOPE
WILLIAM L. LAURENCE

Franklin D. Roosevelt
Bernard M. Baruch
David Lilienthal
Dr. Harold Urey
Dr. Robert Bacher
Dr. W. H. Sweet
Dr. Hugh Wilson
Dr. Henrietta Haden
Dr. Rulon W. Rawson
Dr. B. M. Brundage
Dr. Nathan H. Woodruff
Read Letter to Dr. Albert Einstein

Produced by the NBC News and Special Events Department
WRITTEN AND DIRECTED BY
FRED FRIENDLY

"45" RPM

Documentary

THE QUICK AND THE DEAD ❖ The Atom Bomb

RCA VICTOR

WDM 1507 (5)

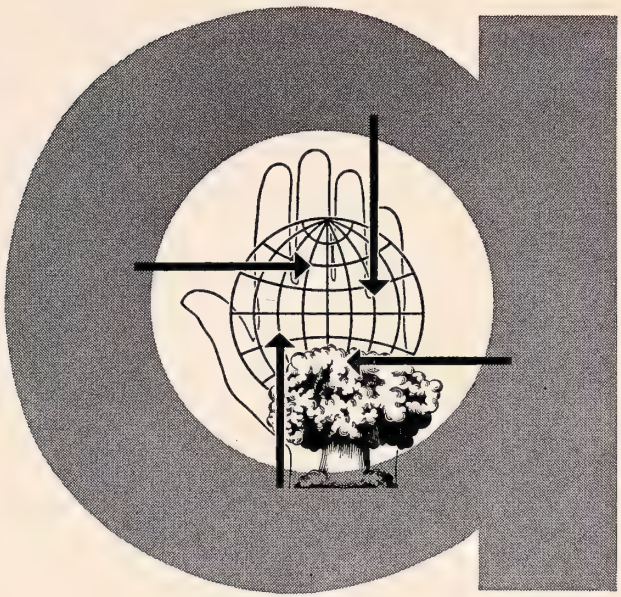
Documentary

THE QUICK AND THE DEAD ❖ The Hydrogen Bomb

RCA VICTOR

WDM 1508 (4)

the

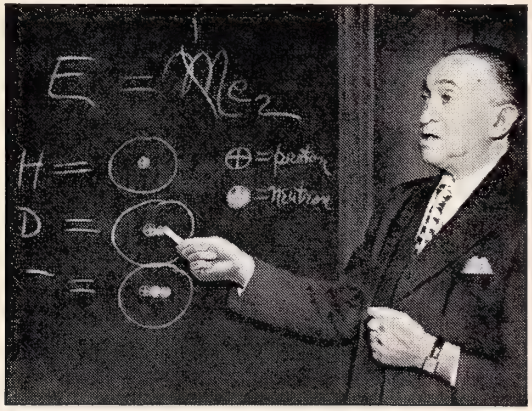


tomic

BOMB

"There is a growing tendency in some quarters to act as if atomic energy were none of the American people's business. In my opinion, this is nonsense, and dangerous nonsense. If schemers or fools or rascals or hysterical stuffed shirts take decisions about this thing out of your hands, it may then be too late to find out what it's all about."

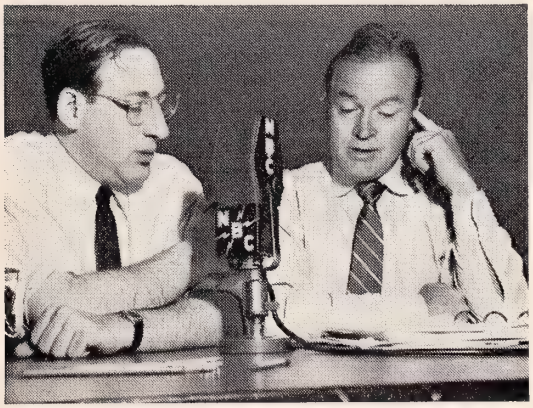
DAVID LILIENTHAL,
former head of the Atomic Energy Commission



William L. Laurence illustrates on a blackboard the basic principle of atomic theory.

It was in response to this challenge that the National Broadcasting Company's News and Special Events Department undertook the task of translating the story of the atomic bomb into simple, understandable language that every child or adult can absorb.

William L. Laurence, New York Times science reporter, two-time Pulitzer Prize winner and the only newspaperman allowed backstage at the building of the atomic bomb, was retained as technical consultant. Five News Room staff men were assigned to the project; affiliated stations in 20 cities were called upon to assist in recording scientists, atomic workers and doctors in their areas. Fred W. Friendly was given the task of writing and producing the program, which was presented as a public service by the National Broadcasting Company in the summer of 1950.



Bob Hope, the "Everyman" of The Quick and the Dead, *goes over his script with writer-producer Fred Friendly before the broadcast.*

The response was one of the most amazing in the history of the network. From every corner of the United States thousands of letters poured in congratulating the National Broadcasting Company for its courageous decision to make available to the American taxpayer the facts about atomic energy and the atomic bomb.

With Bob Hope as "Everyman," and a host of leading Americans, among them the scientists who originally worked on nuclear fission, and directed the New Mexico atomic bomb experiments, NBC produced a dramatic series of broadcasts which captured the interest of millions of radio listeners. So heavy was the mail response that several weeks later "The Quick and the Dead" was re-broadcast in condensed form.

It is the condensed version of "The Quick and the Dead" which RCA Victor presents in two albums (Volume 1: WDM-1507; Volume 2: WDM-1508) with the conviction that only if the American public is aware and understands the meaning and importance of atomic energy, can it aid our leaders in determining its use in the world of today and tomorrow.

"The Quick and the Dead" is no dull, dreary scientific thesis on atomic energy. It is a fast-moving, dramatic story of how atomic energy, first discovered by Albert Einstein as an offshoot of the theory of relativity, developed in the minds of scientists throughout the world; how one day in the squash courts under the West stands of the University of Chicago stadium controlled nuclear fission became a reality; and how atomic energy can be one of civilization's greatest assets.

"The Quick and the Dead" tells this story of the persistence of our scientific and military leaders in one of the most thrilling races against time the world has ever known. For the secret of atomic energy was not known to America alone. Much of the research had taken place in European countries which were our enemies during World War II.

Two of the crucial developments in the search for the key to atomic energy were the result of the research of scientists who were forced to flee their native countries and seek refuge in the laboratories of friendly allies immediately before World War II.

There are scientists who say the true implications of atomic energy for good or for evil may not be realized for generations. One thing is certain! That between 1934 and 1945, when the first atomic bomb was exploded on the testing grounds at Alamogordo, New Mexico, man had realized the centuries' old dream of scientists and alchemists—creating and transforming energy and matter.

The history of our civilization tells of alchemists who, working with crude equipment, attempted to create gold out of other natural elements. Atomic energy is a prize infinitely more valuable than gold or any other precious metal. The Hanford stock piles in the state of Washington and the Oak Ridge atomic energy plants in Tennessee are living monuments of man's most spectacular scientific achievement.

"The Quick and the Dead" tells this story brilliantly and incisively in the words of those who were there when it happened. It belongs in every home as a document of living history in which literally hundreds of thousands of American citizens played a part. It poses searching questions about the use of atomic energy in this moment of decision.

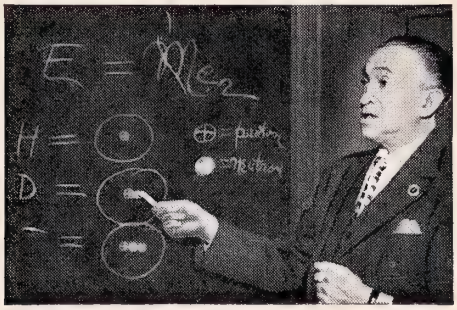
William L. Laurence says: "If we could only keep the world from blowing itself up." And the echo comes from elder statesman Bernard Baruch: "We are here to make a choice between the quick and the dead."

WDM-1507
Side: 1 Printed in U. S. A.

*Marcas Registradas

Form 2S4420

William L. Laurence illustrates on a blackboard the basic principle of atomic theory.



Bob Hope, the "Everyman" of The Quick and the Dead, *goes over his script with writer-producer Fred Friendly before the broadcast.*





the Hydrogen BOMB

▶ *"The hydrogen bomb appears on the public horizon as a probably attainable goal. Its accelerated development has been solemnly proclaimed by the President. If successful, radioactive poisoning of the atmosphere and hence annihilation of any life on earth has been brought within the range of technical possibilities."*

DR. ALBERT EINSTEIN

▶ *"I don't want to see a hydrogen bomb built but if there is the remotest possibility that one can be built, I want America to be the first one to find that out. And if one cannot be built, I want our country to know that, too. Otherwise, some one of these days an enemy is liable to stand up and say: We have produced a hydrogen bomb. Maybe they have, and maybe they are bluffing. But how can we know for sure unless we have proved to our complete satisfaction that a hydrogen bomb can be built or cannot be built . . . but there is no way of knowing without trying."*

DR. HAROLD UREY, discoverer of heavy water

▶ *"God the Father of us all did not make man in his image and endow him with capacities to learn nature's secrets in order that man use that knowledge to destroy the human race."*

DAVID LILIENTHAL,
former head of the Atomic Energy Commission

THE HYDROGEN BOMB—reality or dream—that is the question answered by "The Quick and the Dead," the series of broadcasts presented by NBC as a public service to the people of America during the summer of 1950.

The hydrogen bomb—what is it and how does it work? Do we have the right to use something which has the potential of destroying all life on earth.

These are questions posed by "The Quick and the Dead," which elicited a mail response from thousands of Americans who have a vital concern in the future of civilization.

"The Quick and the Dead" is no twentieth-century fiction thriller. It is a brilliantly conceived and executed series of broadcasts prepared by the News and Special Events Department of the National Broadcasting Company in conjunction with William L. Laurence, New York Times Science reporter, two-time Pulitzer Prize winner and author of "The Hell Bomb."

"The Quick and the Dead" has been described as one of the most provocative and enlightening series of broadcasts ever undertaken by any network. This is the opinion of thousands of people in all walks of life, among them the scientists who worked on the atomic bomb; others who recently were directed by President Truman "to continue" on the super-bomb, military leaders of the United States; and many of the technicians whose work in government operated atomic energy plants are making atomic energy possible.

RCA Victor, in response to the tremendous demand for permanent records of this amazing series of broadcasts for use in the home, has set forth in this album the episodes in NBC's "The Quick and the Dead" broadcasts dealing with the hydrogen bomb, and the use of atomic energy in peacetime and war.

With Bob Hope as "Everyman," and a host of leading Americans, among them the scientists who originally worked on nuclear fission, this album presents in simple, easily understandable dramatic terms, "The Quick and the Dead." It tells the story of man's challenge to nature. Can the hydrogen bomb be made, and if so, should it be used?

There are those who say the super-bomb cannot be made. There are others, like Professor Einstein, whose theory of relativity made possible the translation of theory into fact in the form of atomic energy, who believe it is "probably attainable." There are scientists who urge that the hydrogen bomb never be used at all as an instrument of warfare by the United States. There are others, like Professor Harold Urey, whose discovery of heavy water makes the hydrogen bomb theoretically possible, who believe we should build it as a deterrent to any other nation which might use the hydrogen bomb as an atomic fist in international relations.

These are the arguments which are implicit in "The Quick and the Dead"—a project in which five News and Special Events Department staff men participated, twenty affiliated stations in as many cities took part, with Fred W. Friendly, as the writer and producer.

This album belongs in every home. It tells the story of atomic energy in terms that everyone can understand. It is the key to the most important dilemma of our times.

(*The story of the* ATOM BOMB *available in Volume 1: WDM-1507.*)

Printed in U.S.A.

WDM—1508
Side: 1

Form No. 2S-4422

* Marcas Registradas


M-Arts
RECORDS
Time: 2:17
STEREO
45 RPM
90341A
Produced by
Howard Early
Music Arts - BMI
COUNTERFEIT LOVE
AL MORGAN


MAY 23 1959
M-Arts
RECORDS
90341B
Produced by
Howard Early
Music Arts - BMI
Time 2:30
STEREO
45 RPM
THE STARS WILL BE JEALOUS
(Howard Early)
AL MORGAN

THE INSIDE TRACK

Box 2829, Hollywood, CA 90028
Box 3800, Vancouver, B.C., V6B 3Z3 Canada

33⅓ RPM

The Inside Track is a career information program for youth, sponsored by Wayout.

SIDE A

Band 1	Roselyn the Teacher	:90
Band 2	Auggie the Repairman	:90
Band 3	Ed the Chaplain	:90

Made in U.S.A.

SP-1005

THE INSIDE TRACK

Box 2829, Hollywood, CA 90028
Box 3800, Vancouver, B.C., V6B 3Z3 Canada

33⅓ RPM

The Inside Track is a career information program for youth, sponsored by Wayout.

SIDE B

Band 1	Dede the Telephone Operator	:90
Band 2	Jean the Legal Secretary	:90
Band 3	Al the Nurse	:90

Made in U.S.A.

SP-1005

aphis

"FOOD CARE - CLEAN"

SIDE A
33⅓ RPM

COMPATIBLE
AAVP#72715

1. Sal & Arnie - Cleaned Out :60
2. George & Ethel - Plucked Chicken :60
3. Sal & Arnie - Mixed Up :30
4. Sal & Arnie - Disaster :30

U.S. DEPARTMENT OF AGRICULTURE
Animal & Plant Health Inspection Service
Washington, D.C. 20250

aphis

"FOOD CARE - CLEAN"

SIDE B
33⅓ RPM



COMPATIBLE
AAVP#72715

5.	"Clean for a Day"	:30
6.	George & Ethel - Plucked Chicken	:30
7.	Take a Germ to Lunch	:10
8.	Food Poisoning - Who Needs It?	:10
9.	SPANISH LANGUAGE	:60

U.S. DEPARTMENT OF AGRICULTURE
Animal & Plant Health Inspection Service
Washington, D.C. 20250

AWARE III

Box 55, Los Angeles, CA 90053
Box 3800, Vancouver, B.C., V6B 3Z3 Canada

SIDE A

WHAT ABOUT LIFE?

33⅓ RPM

Band 1	The Body Shop	:60
Band 2	Furniture Sale	:60
Band 3	Don't Bug Me Now	:60
Band 4	Kill Yourself Gently	:60
Band 5	The Body Shop	:30
Band 6	Furniture Sale	:30

Made in U.S.A

SP-1004

AWARE III

Box 55, Los Angeles, CA 90053
Box 3800, Vancouver, B.C., V6B 3Z3 Canada

SIDE B

WHAT ABOUT SOCIETY?

33⅓  RPM

Band 1	Don't Get Old	:60
Band 2	Public Sex	:60
Band 3	Excuse Me, Colonel	:60
Band 4	Not Enough Food	:60
Band 5	Public Sex	:30
Band 6	Not Enough Food	:30

Made in U.S.A.

SP-1004

AWARE II

Box 55, Los Angeles, CA 90053
Box 3800, Vancouver 3, B.C., Canada

SIDE A

WHAT ABOUT VIOLENCE?

33⅓ RPM

Band 1	I Don't Want To Grow Up	:60
Band 2	A Serious Look	:60
Band 3	The Ugliest of Tragedies	:60
Band 4	Violence Is Fun	:60
Band 5	Horror Is In	:30
Band 6	A Serious Look	:30

Made in U.S.A.

SP-1003

AWARE II

Box 55, Los Angeles, CA 90053
Box 3800, Vancouver 3, B.C., Canada

SIDE B

WHAT ABOUT HUMAN RIGHTS?

33⅓ RPM

Band 1	Dog Eat Dog	:60
Band 2	I Need A Loan	:60
Band 3	Black and Female	:60
Band 4	Pursuit of Happiness	:60
Band 5	Dog Eat Dog	:30
Band 6	I Need A Loan	:30

Made in U.S.A.

SP-1003

"KNOW BEFORE YOU GO"

Public Service Announcements from the U.S. Customs Service

Side 1
33⅓ RPM

AAVP 8301
Compatible

1. Border Police . . . . . :60
2. Joseph Campanella . . . . . :60
3. Chopper . . . . . :30
4. U.S. Commissioner of Customs, Vernon D. Acree . . . . . :30

DEPARTMENT OF THE TREASURY
U.S. Customs Service
Washington, D.C. 20229

"KNOW BEFORE YOU GO"

Public Service Announcements from the U.S. Customs Service

Side 2
33⅓ RPM

AAVP 8301
Compatible

5. Computer. . . . . :60
6. Mitzi Gaynor. . . . . :30
7. Spanish. . . . . :60
8. Deputy U.S. Commissioner of Customs
   G.R. Dickerson . . . . . :30

DEPARTMENT OF THE TREASURY
U.S. Customs Service
Washington, D.C. 20229

aphis

"TRAVELERS TIPS"

1975

Side A
33⅓ RPM



AAVP#74084
COMPATIBLE

1.	Fast-learning Bird (long)	:60
2.	The Sting (long)	:60
3.	Fast-learning Bird (short)	:30
4.	The Sting (short)	:30

U.S. DEPARTMENT OF AGRICULTURE
Animal & Plant Health Inspection Service
Washington, D.C. 20250

aphis

"TRAVELERS TIPS"

1975

Side B
33⅓ RPM



AAVP#74084
COMPATIBLE

5.	Wrong Souvenir Blues	:30
6.	Pity the Peach Pitter	:30
7.	Among My Souvenirs	:30
8.	The Travel Bug Bites	:10

U.S. DEPARTMENT OF AGRICULTURE
Animal & Plant Health Inspection Service
Washington, D.C. 20250

"THE CANCER NOBODY TALKS ABOUT"
Public Service Announcements

COMPATIBLE
45 RPM

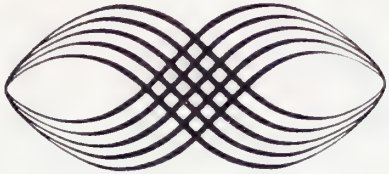


AAVP 7870
STEREO

1. Announcement. . . . . :60
2. Announcement. . . . . :30
3. Announcement. . . . . :30
4. Announcement. . . . . :10

NATIONAL INSTITUTES OF HEALTH
NATIONAL CANCER INSTITUTE
Bethesda, Maryland 20014





MUSIC EDUCATORS NATIONAL CONFERENCE

presents

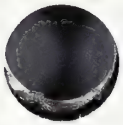
"MUSIC POWER 2"

STEREO

SIDE A

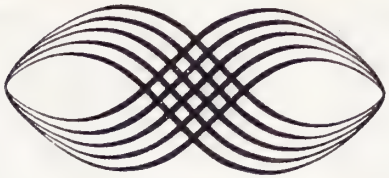
33 1/3 RPM

MENC2274A



1.	BUDDY RICH	60
2.	CHARLIE PRIDE	60
3.	JAYE P. MORGAN	60
4.	SENATOR INOUYE	60
5.	SENATOR INOUYE	30
6.	BUDDY RICH	30
7.	JAYE P. MORGAN	30
8.	HENRY MANCINI	30

Custom Pressed by Crest Records Inc.



MUSIC EDUCATORS NATIONAL CONFERENCE
presents
"MUSIC POWER 2"

STEREO
SIDE B

33 1/3 RPM
MENC2274B

9.	JUILLIARD STRING QUARTET	60
10.	MAURY WILLS	60
11.	SOL LINOWITZ	60
12.	VIKKI CARR (IN SPANISH)	60
13.	SOL LINOWITZ	30
14.	LOCAL SPOT	60
15.	LOCAL SPOT	30

Custom Pressed by Crest Records Inc.

SIDE A
33 1/3 RPM

Holy Childhood Association

Christmas PSA's

COMPATIBLE
AAVP #8303

USE BEFORE DECEMBER 25th

1. Henry Fonda . . . . . :60
2. Betty White . . . . . :60
3. Ron Howard . . . . . :30
4. Mike Connors . . . . . :30



HOLY CHILDHOOD ASSOCIATION

share your love

800 ALLEGHENY AVE.,
PITTSBURGH, PA 15233

SIDE B
33 ⅓ RPM

Holy Childhood Association

PSA's

COMPATIBLE
AAVP #8303

USE AFTER DECEMBER 25th

1. Hugh O'Brian . . . . . :60
2. Gary Burghoff . . . . . :60
3. Betty White . . . . . :30
4. Mike Connors . . . . . :30



HOLY CHILDHOOD ASSOCIATION

share your love

800 ALLEGHENY AVE.,
PITTSBURGH, PA 15233

FACT RECORDS



SIDE 1

33⅓ rpm

COMMUNISM

Narrated by

JOHN STEINBACHER

R-2104-A

FACT RECORDS



SIDE 2

33⅓ rpm

COMMUNISM

Narrated by

JOHN STEINBACHER

R-2104-B


PRODUCED BY DJ SHADOW
℗ 1997 UNIVERSAL-ISLAND RECORDS LTD.
PUBLISHED BY UNIVERSAL-ISLAND RECORDS LTD.
ALL TRACKS WRITTEN BY DJ SHADOW (J. DAVIS)
© 2021 UNIVERSAL-ISLAND RECORDS LTD.
3538278
SIDE A
BIEM/SDRM
LC 00407
DJ-SHADOW
The Number Song (Cut Chemist Party Mix) / 5:09
UMC
00602435838793


ALL TRACKS WRITTEN BY DJ SHADOW (J. DAVIS). PUBLISHED BY UNIVERSAL-ISLAND RECORDS LTD. PRODUCED BY DJ SHADOW ℗ 1997 UNIVERSAL-ISLAND RECORDS LTD. © 2021 UNIVERSAL-ISLAND RECORDS LTD. / 3583870
SIDE B
BIEM/SDRM
LC 00407
ISLAND
DJ-SHADOW
Endtroducing: Drums, Drops & Scratches / 4:43
(Previously unreleased)
UMC
00602435838793

HOME SAFETY SERIES

produced by

EDUCATIONAL AUDIO RECORDS

A Division of

RADIO RECORDERS

Hollywood, California

Introduction By

ART LINKLETTER

Presented in support of the policies of the NATIONAL SAFETY COUNCIL

HS 7-701A

SIDE ONE



33⅓ RPM
MICROGROOVE

WALK WITH SAFETY

1. You can't stop on a dime!
2. Always walk across the street.
3. You cross the street at the corner.
4. Don't let an "Old Green Light" fool you.

Demonstration conducted by Safety Specialist Lois Curtis and Police Officer Green from an outline prepared by School Safety Supervisor, Cecil Zaun.

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Hollywood, California
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HOME SAFETY SERIES

produced by

EDUCATIONAL AUDIO RECORDS

A Division of

RADIO RECORDERS

Hollywood, California

Introduction By

ART LINKLETTER

Presented in support of the policies of the

NATIONAL SAFETY COUNCIL

HS 7-701B

SIDE TWO



33⅓ RPM

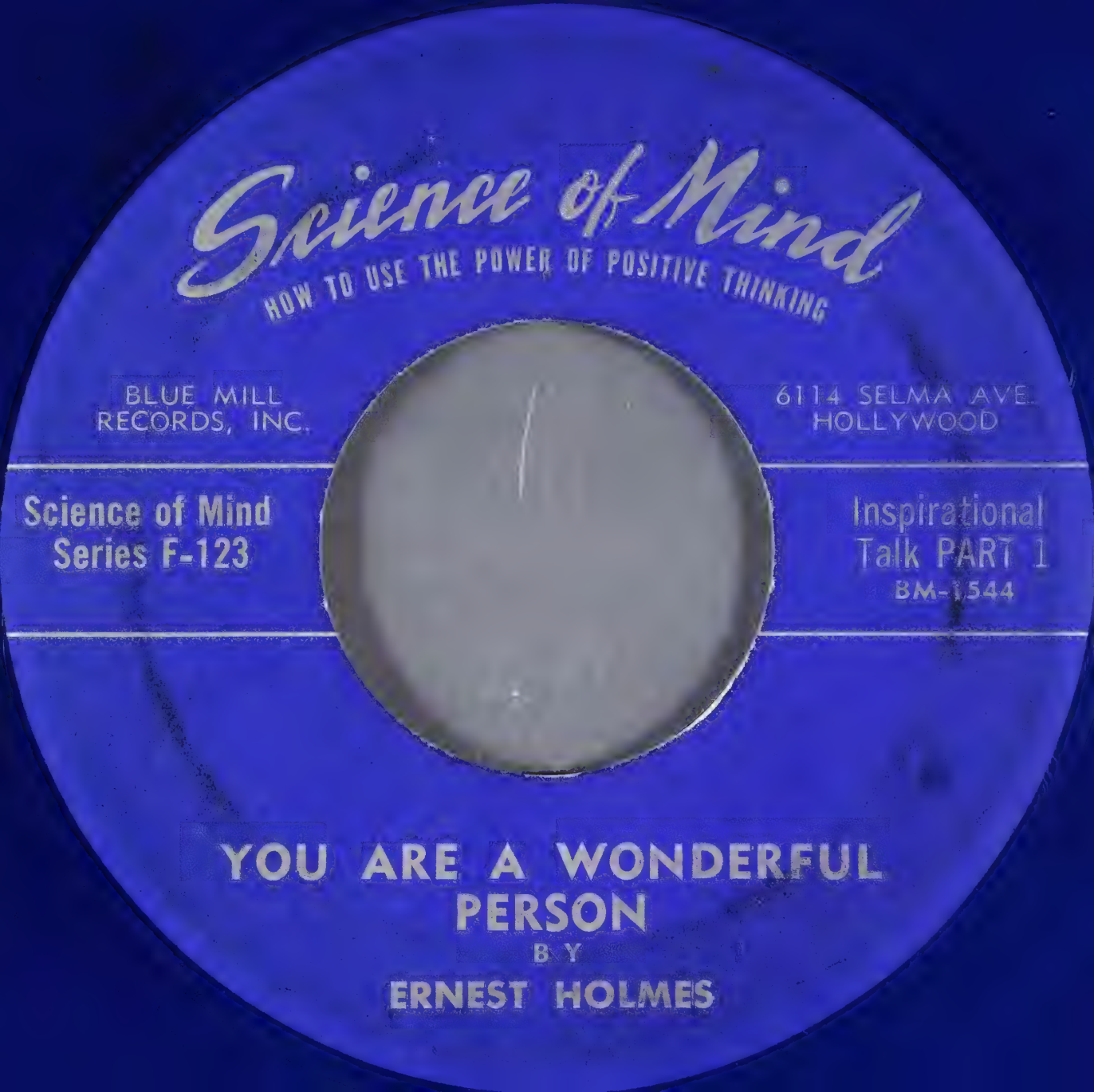
MICROGROOVE

WALK WITH SAFETY

1. What are an automobile's "Blind Spots"?
2. Always see the drivers eyes
3. Check each lane of traffic before crossing in front of the car.

Demonstration conducted by Safety Specialist Lois Curtis and Police Officer Green from an outline prepared by School Safety Supervisor, Cecil Zaun.

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Science of Mind
HOW TO USE THE POWER OF POSITIVE THINKING
BLUE MILL RECORDS, INC.
6114 SELMA AVE. HOLLYWOOD
Science of Mind Series F-123
Inspirational Talk PART 1
BM-1544
YOU ARE A WONDERFUL PERSON
BY
ERNEST HOLMES

Science of Mind

HOW TO USE THE POWER OF POSITIVE THINKING

BLUE MILL RECORDS, INC.

6114 SELMA AVE. HOLLYWOOD

Science of Mind Series F-123

Inspirational Talk PART 2

BM-1545

YOU ARE A WONDERFUL PERSON

BY

ERNEST HOLMES


Celebration
Pub: Capitol
Music of Canada
Beechwood
Music of Canada
Another Capek
Production
CEL 2067X
Side X
(CAPAC/BMI)
4:15
© Quality Records
Limited 1973
I'M NOT VAIN
(John Capek-Joseph Conrad)
CHARLEE SYMONS
MANUFACTURED IN CANADA BY QUALITY RECORDS LIMITED


Celebration
CEL 2067X
Side Y
(CAPAC) 2:30
©Quality Records Limited 1973
Pub: Capitol Music of Canada Another Capek Production
MAPL
SADWAYS
(John Capek-James Fairweather)
CHARLEE SYMONS
MANUFACTURED IN CANADA BY QUALITY RECORDS LIMITED


BIG BLUE MARBLE
SKIP REDWINE
SIDE 1
SIDE 1
BBM 320
ARTHUR FIEDLER AND THE BOSTON POPS
(4:00 MINUTES)
STEREO 33⅓ RPM
©1974 ALPHAVENTURE MUSIC PUBLISHING CORPORATION
℗1974 POLYDOR, INCORPORATED

What the World Needs Now

BURT BACHARACH

SIDE 2

BBM 320



SIDE 2

ARTHUR FIEDLER
AND THE
BOSTON POPS

(2:50 MINUTES)
STEREO 33⅓ RPM

℗ BLUE SEAS MUSIC, INC. / JAC MUSIC INC. © 1972 POLYDOR, INCORPORATED

Ronald Reagan
speaks to YAF members and supporters.

33 1/3 RPM
MONAURAL

Young Americans for Freedom
Route 1, Box 1002
Woodland Road
Sterling, VA 22170

MFD. IN U.S.A. BY EVA-TONE® SOUNDSHEETS CLEARWATER, FL.
111479

HOME SAFETY RECORD SERIES

produced by

RADIO RECORDERS

Hollywood, California

Introduction By

ART LINKLETTER

Presented in support of the policies of the NATIONAL SAFETY COUNCIL

HS 7-102 A

SIDE ONE



33⅓ RPM

MICROGROOVE

SAFETY ON A BICYCLE

1. A bicycle can't stop on a dime!
2. Thinking distance — reaction distance
3. Walk your bike in the crosswalk
4. When you get off your bike you become a pedestrian

Demonstration conducted by Safety Specialist Lois Curtis and Police Officer Green from an outline prepared by School Safety Supervisor, Cecil Zaun.

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HOME SAFETY RECORD SERIES

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RADIO RECORDERS

Hollywood, California

Introduction By

ART LINKLETTER

Presented in support of the policies of the NATIONAL SAFETY COUNCIL

HS 7-102 B

SIDE TWO

33⅓ RPM

MICROGROOVE

SAFETY ON A BICYCLE

1. A bicycle is subject to Motor Vehicle rules
2. Keep your bicycle in good mechanical condition (Brakes, bicycle seat, pedals, grips and chain)
3. Importance of the bicycle license
4. A true case history

Demonstration conducted by Safety Specialist Lois Curtis and Police Officer Green from an outline prepared by School Safety Supervisor, Cecil Zaun.

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BOY SCOUTS OF AMERICA

(For use Apr., May, June)

Side 1 LONG PLAY **33⅓** XM-49171-RPL

1. "DID YOU KNOW" with anncr tag :60
2. "BE PREPARED" with anncr tag :30
3. "MERIT BADGES" with anncr tag :30
4. "5 MILLION BOYS" with anncr tag :30

R-1.73.2

BOY SCOUTS OF AMERICA

(For use Apr., May, June)

Side 2 LONG PLAY **33⅓** XM-49172-RPL

1. "BE PREPARED" song with anncr :60
2. "BE PREPARED" song with anncr :30
3. "BE PREPARED" song with anncr :10

"BE PREPARED" song, Country-Western

4. Song with anncr :60
5. Song with anncr :30
6. Song with anncr :10

R-1.73.2


RCA VICTOR
RED SEAL RECORD
WDM 1507
45 RPM
SIDE 1
49 3214-A
Produced by NBC's News and Special Events Department
The National Broadcasting Company, Inc. Presents
THE QUICK AND THE DEAD—THE ATOM BOMB
(The Biography of the Atom)
(Part I)
Bob Hope, William L. Laurence
Gen. Leslie R. Groves
RADIO CORPORATION OF AMERICA, CAMDEN, N. J.


RCA VICTOR
RED SEAL RECORD
WDM 1507
45 RPM
SIDE 1D
49-3214-B
Produced by NBC's News and Special Events Department
The National Broadcasting Company, Inc. Presents
THE QUICK AND THE DEAD—THE ATOM BOMB
(The Story to Hiroshima) (Concluded)
William L. Laurence
Adm. Deke Parsons. Bob Hope
President Harry S. Truman
RCA VICTOR DIVISION RADIO CORPORATION OF AMERICA, CAMDEN, N. J.
MADE IN U.S.A.


RCA VICTOR
RED SEAL RECORD
WDM 1507
45 RPM
SIDE 2
49-3215-A
Produced by NBC's News and Special Events Department
The National Broadcasting Company, Inc. Presents
THE QUICK AND THE DEAD—THE ATOM BOMB
(The Biography of the Atom)
(Part 2)
William L. Laurence, Bob Hope
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J.
MADE IN U.S.A.


RCA VICTOR
RED SEAL RECORD
WDM 1507
45 RPM
SIDE 1
49-3215-B
Produced by NBC's News and Special Events Department
The National Broadcasting Company, Inc., Presents
THE QUICK AND THE DEAD—THE ATOM BOMB
(The Story to Hiroshima) (Part 3)
Bob Hope, William L. Laurence
Adm. Deke Parsons
Captain Robert Lewis
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U.S.A.


RCA VICTOR
RED SEAL RECORD
WDM 1507
45 RPM
SIDE 3
49-3216-A
RCA
Produced by NBC's
News and
Special Events
Department
The National Broadcasting Company, Inc. Presents
THE QUICK AND THE DEAD—THE ATOM BOMB
(The Biography of the Atom)
(Part 3)
William L. Laurence, Bob Hope
Helen Hayes as Lisa Meitner
RADIO CORPORATION OF AMERICA, CAMDEN, N.J.
MADE IN U.S.A.


"HIS MASTER'S VOICE"
RCA VICTOR
RED SEAL RECORD
RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH
MARCAS REGISTRADAS
WDM 1507
45 RPM
SIDE B
49-3216-B
Produced by NBC's News and Special Events Department
The National Broadcasting Company, Inc., Presents
THE QUICK AND THE DEAD—THE ATOM BOMB
(The Story to Hiroshima)
(Part 2)
Bob Hope, William L. Laurence
Gen. Dwight D. Eisenhower
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J., MADE IN U.S.A.


RCA VICTOR
RED SEAL RECORD
WDM 1507
45 RPM
SIDE 4
49-3217-A
Produced by NBC's News and Special Events Department
The National Broadcasting Company, Inc., Presents
THE QUICK AND THE DEAD—THE ATOM BOMB
(The Biography of the Atom)
(Part 4)
William L. Laurence, Bob Hope, Paul Lukas as
Dr. Albert Einstein, Winston Churchill
Franklin D. Roosevelt
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N.J.
MADE IN U.S.A.


RCA VICTOR
RED SEAL RECORD
WDM 1507
45 RPM
SIDE 1
49-3217-B
"MR. MASTER'S VOICE"
Produced by NBC's News and Special Events Department
The National Broadcasting Company, Inc., Presents
THE QUICK AND THE DEAD—THE ATOM BOMB
(The Story to Hiroshima)
(Part I)
Bob Hope, William L. Laurence
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J., MADE IN U.S.A.


RCA VICTOR
RED SEAL RECORD
WDM 1507
45 RPM
SIDE 5
49-3218-A
Produced by NBC's News and Special Events Department
The National Broadcasting Company, Inc., Presents
THE QUICK AND THE DEAD—THE ATOM BOMB
(The Biography of the Atom)
(Part 5)
William L. Laurence, Bob Hope
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N.J.
MADE IN U.S.A.


RCA VICTOR
RED SEAL RECORD
WDM 1507
45 RPM
SIDE A
49-3218-B
Produced by NBC's News and Special Events Department
The National Broadcasting Company, Inc., Presents
THE QUICK AND THE DEAD—THE ATOM BOMB
(The Biography of the Atom)
(Concluded)
William L. Laurence
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N.J.
MADE IN U.S.A.


RCA VICTOR
RED SEAL RECORD
WDM 1508
45 RPM
SIDE 1
49-3219-A
Produced by NBC's News and Special Events Department
The National Broadcasting Company, Inc., Presents
THE QUICK AND THE DEAD—THE HYDROGEN BOMB
(Part I)
Bob Hope, William L. Laurence
Dr. Harold Urey
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N.J. MADE IN U.S.A.


RCA VICTOR
RED SEAL RECORD
WDM 1508
45 RPM
SIDE B
49-3219-B
Produced by NBC's News and Special Events Department
The National Broadcasting Company, Inc., Presents
THE QUICK AND THE DEAD—THE HYDROGEN BOMB
(Concluded) (Atomic Energy From Now On)
Bob Hope, William L. Laurence, Dr. Hugh Wilson
Dr. B. M. Brundage, Dr. Henrietta Haden
Paul Lukas as Dr. Albert Einstein
David Lilienthal, F. D. Roosevelt
Bernard M. Baruch
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J.
MADE IN U.S.A.


RCA VICTOR
RED SEAL RECORD
WDM 1508
45 RPM
SIDE 2
49-3220 A
RCA
Produced by NBC's
News and
Special Events
Department
The National Broadcasting Company, Inc. Presents
THE QUICK AND THE DEAD—THE HYDROGEN BOMB
(Part 2)
William L. Laurence, Bob Hope
RADIO CORPORATION OF AMERICA, CAMDEN, N. J.
MADE IN U.S.A.


RCA VICTOR
RED SEAL RECORD
WDM 1508
45 RPM
SIDE 1
49-3220-B
Produced by NBC's News and Special Events Department
The National Broadcasting Company, Inc. Presents
THE QUICK AND THE DEAD—THE HYDROGEN BOMB
(Part 7)
(Atomic Energy From Now On)
Bob Hope, William L. Laurence
Dr. W. H. Sweet
RADIO CORPORATION OF AMERICA, CAMDEN, N. J.


RCA VICTOR
RED SEAL RECORD
WDM 1508
45 RPM
SIDE 3
49-3221-A
Produced by NBC's News and Special Events Department
The National Broadcasting Company Inc. Presents
THE QUICK AND THE DEAD—THE HYDROGEN BOMB
(Part 3)
William L. Laurence, Bob Hope
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J.
MADE IN U.S.A.


RCA VICTOR
RED SEAL RECORD
RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL" REG. U.S. PAT. OFF.—MARCAS REGISTRADAS
WDM 1508
45 RPM
SIDE 6
49-3221-B
RCA
"HIS MASTER'S VOICE"
Produced by NBC's News and Special Events Department
The National Broadcasting Company, Inc., Presents
THE QUICK AND THE DEAD—THE HYDROGEN BOMB
(Part 6)
(Atomic Energy From Now On)
Bob Hope, William L. Laurence
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J.
MADE IN U.S.A.


RCA VICTOR
RED SEAL RECORD
WDM 1508
45 RPM
SIDE 4
49-3222-A
Produced by NBC's News and Special Events Department
The National Broadcasting Company, Inc., Presents
THE QUICK AND THE DEAD—THE HYDROGEN BOMB
(Part 4)
Bob Hope, William L. Laurence
Dr. Robert Bacher
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J.
MADE IN U.S.A.


RCA VICTOR
RED SEAL RECORD
RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—RED SEAL—REG. U.S. PAT. OFF.—MARCAS REGISTRADAS
WDM 1508
"45" R P M
SIDE 5
49-3222-B
RCA
Produced by NBC's News and Special Events Department
The National Broadcasting Company, Inc., Presents
THE QUICK AND THE DEAD—THE HYDROGEN BOMB
(Part 5)
Bob Hope, William L. Laurence
Dr. Robert Bacher, Paul Lukas as
Dr. Albert Einstein
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U. S. A.



DAYSPRING™

45 RPM
STEREO

601820-DJ
(9016018204-s)

TIME: 4:06
Edited for
radio

FOR PROMOTION
ONLY
NOT FOR SALE



(Wayne Watson)
(Material Music-
Word Music-
ASCAP)

(From the
Dayspring CD
"The Fine
Line"
7014175629)

Produced by:
Wayne Watson &
Paul Mills

THE LONG ARM OF THE LORD
WAYNE WATSON
℗ & ©1988 WORD, INCORPORATED

DAYSPRING RECORDS NASHVILLE, TENNESSEE A DIVISION OF WORD, INC. WACO, TEXAS


™
DAYSPRING
45 RPM
STEREO
601820-DJ
(9016018204-s)
22 TIME: 4:06
Edited for
radio
FOR PROMOTION
ONLY
NOT FOR SALE
(Wayne Watson)
(Material Music-
Word Music-
ASCAP)
(From the
Dayspring CD
"The Fine
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Produced by:
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THE LONG ARM OF THE LORD
WAYNE WATSON
℗ & ©1988 WORD, INCORPORATED
DAYSPRING RECORDS NASHVILLE, TENNESSEE A DIVISION OF WORD, INC. WACO, TEXAS

THIS RAGING FIRE

RICK CUA

From the album WEAR YOUR COLORS, SPR 1130

NO!

SGL
SIDE A
Promotional Copy
Not For Sale
℗1986 The Sparrow Corporation

TIME: 3:50
STEREO
45 RPM
Bob Halligan, Jr.
©1985 Screen Gems/
EMI Music/
Triple Star Music
Inc./BMI

Produced by Dave Perkins

SPARROW

A Division of The Sparrow Corporation, Chatsworth, CA 91311

DR. JEKYLL AND MR. CHRISTIAN

WHITE HEART

From the album DON'T WAIT FOR THE MOVIE, SPR 1128



TIME: 4:40
STEREO
45 RPM

G. Kennedy/
M. Gersmehl/
B. Smiley
©1986 Hall-Clement Pub.-Yellow Jacket Music, Inc. (c/o Welk Music Group)/ BMI/Word Music (A Div. of Word Inc.)/ Kid & The Squid Music/Publishing (c/o ASCAP

SGL ROC3
SIDE B
Promotional Copy
Not For Sale
©1986 The Sparrow Corporation

Produced by Billy Smiley and White Heart

SPARROW

A Division of The Sparrow Corporation, Chatsworth, CA 91311


MIRROR Ball
RECORDINGS
SIDE A
MB007
45RPM
REMIXED BY
JAZZY JEFF
MASTERED BY
VIDAL DAVIS
DJ JAZZY JEFF
EVIL
7" EDIT
4:48
WWW.TERRYHUNTERMUSIC.COM


MIRROR Ball
RECORDINGS
SIDE B
MB007
45RPM
REMIXED BY
JAZZY JEFF
MASTERED BY
VIDAL DAVIS
DJ JAZZY JEFF
EVIL
7" INSTRUMENTAL
4:48
WWW.TERRYHUNTERMUSIC.COM


ROULETTE
R-4177
Patricia Music
(BMI) 2:20
Vocal
45 RPM
NEED YOUR LOVIN'
(OH SO BAD)
(Hawkins-Magill)
RONNIE HAWKINS
and The Hawks
© 1958 ROULETTE RECORDS, INC.


EPIC
A PRODUCT OF CBS
"Epic" Trademark Reg. U. S. Pat. Off. Marca Registrada. "CBS" Trademark.
Made in U. S. A.
45 RPM
5-9541
ZSP 58164
LET'S JAM AGAIN PART I
B. Gregg
BOBBY GREGG AND
HIS FRIENDS


EPIC
A PRODUCT OF CBS
"Epic" Trademark Reg. U. S. Pat. Off. Marca Registrada. "CBS" Trademark.
Made in U. S. A.
45 RPM
5-9541
ZSP 58165
LET'S JAM AGAIN PART II
- B. Gregg -
BOBBY GREGG AND
HIS FRIENDS


SANDY
RECORD COMPANY, Inc.
Box 248
Mobile, Alabama
1041
M. marks
Sons
AP
Instrumental
T 2:10
LET THE REST OF THE WORLD GO BY
(E. Ball-J. K. Brennan)
ION
From His Album
"Let The Rest Of The World Go By"
1021


SANDY
RECORD COMPANY, Inc.
Box
Mob
Alabama
Bu
Pu
Sing
River
Pub
(B
In
Time 2:15
HAPPY LONESOME
(M. Carpenter)
From His Album
"Let The Rest Of The World Go By"
1021

National Council on Alcoholism Inc.

33⅓ LP
Microgroove

R-034

1. Who Cares About Alcoholism? (:30)
2. Your Wife Is An Alcoholic! (:30)

EDL Productions, Inc.


BROMACK
Acuff-Rose
BMI
Produced &
Arranged by
Johnny
Pate
45—102
(AM-1002)
Time: 2:47
"TENNESSEE WALTZ"
(Stewart-King)
WILLIE RODGERS

EXOTIC RECORDS

Lou—Jean
Music (BMI)
Time:2:00
45 RPM



Ex 8018—A

Arranger And
Musical Concept
Arthur Braun

"I'm Crazy"

(GEORGE AMERIN)

ARTHUR BRAUN

AN EXOTIC PRODUCTION

(212) 423—3781

EXOTIC RECORDS



Lou—Jean
Music (BMI)
Time: 1:45
45 RPM

Ex 8018—B

Arranger And
Musical Concept
Arthur Braun

"Love Light In Your Eyes"

(ARTHUR BRAUN)

ARTHUR BRAUN

AN EXOTIC PRODUCTION

(212) 423—3781


LIMELIGHT
PROMOTIONAL COPY
NOT FOR SALE
L-3057
YW1-34777
Chappell
& Co., Inc.
(ASCAP) 2:39
Instrumental
From
LIMELIGHT
Album, IN A
NEW SETTING
LM-82006
Produced by
Luchi DeJesus
EV'RY TIME WE SAY GOODBYE
(C. Porter)
MILT JACKSON
LIMELIGHT RECORDS • VENDOR MERCURY RECORD CORPORATION

SUGAR HILL RECORDS

Side One
Peach Music—SESAC
Time 2:42

Mono

SH-006
SH-006A
Produced by
Jack Butler for
Huckleberry, Inc.

PLUG SIDE

PROMOTION COPY

"THE BALLAD OF ATLANTA"

(John Ferguson)

JOHN FERGUSON

"National Distribution By Chart Records, Inc."
806 16th Ave., So., Nashville, Tenn. 37203


SUGAR HILL
RECORDS
Side Two
Peach Music—SESAC
Time 2:05
Mono
SH-006
SH-006B
Produced by
Jack Butler for
Huckleberry, Inc.
PROMOTION
COPY
"DYING IN THE LIVING ROOM"
(John Ferguson)
JOHN FERGUSON
"National Distribution By Chart Records, Inc."
806 16th Ave., So., Nashville, Tenn. 37203


ROULETTE
SOUL TRAIN
(Teddy Vann)
R-4652
Unbelievable
Publ. Corp.
& Nom
Music, Inc.
BMI-2:05
45 RPM
18639
THE DIXIE DRIFTER
Produced by
TEDDY VANN
MADE IN U.S.A. BY ROULETTE RECORDS, INC.


ROULETTE
BLOWIN' IN THE WIND
(Bob Dylan)
R-4652
45 RPM
18642
M. Witmark & Sons
ASCAP-2:47
THE DIXIE DRIFTER
Produced by
TEDDY VANN
MADE IN U.S.A. BY ROULETTE RECORDS, INC.


UNI
Promotional Copy
Not For Sale
Matzo Ball/
Cold Gritz
Music/Rednellac
Music BMI
(2:40)
Engineered by
Lynn Ourso
Vocal
55238
(.481)
Produced by
Ron Shaab &
Cold Gritz
YEAH, YOU RIGHT
(Shaab, Carter, Zeigler, O'Rourke, Cowart)
THE SISTER AND BROTHERS
Recorded at Deep South Recording
Studios, Baton Rouge, La.
UNIVERSAL CITY RECORDS, A Division of MCA Inc., 8255 SUNSET BLVD., HOLLYWOOD, CALIF. 90046 U.S.A.


UNI
Promotional Copy
Not For Sale
Matzo Ball/
Cold Gritz
Music BMI
(3:35)
Engineered by
Lynn Ourso
Vocal
55238
(.482)
Produced by
Ron Shaab &
Cold Gritz
DEAR IKE
(Remember I'm John's Girl)
(Shaab, Carter, Zeigler, O'Rourke, Cowart)
THE SISTER AND BROTHERS
Recorded at Deep South Recording
Studios, Baton Rouge, La.
UNIVERSAL CITY RECORDS, A Division of MCA Inc., 8255 SUNSET BLVD., HOLLYWOOD, CALIF. 90046 U.S.A.


COLUMBIA
RECORD A VIEW
V 4-8506
45 RPM
nonbreakable
under normal use
PART 1
LET'S TAKE A TRIP TO WASHINGTON, D. C.
-Script: Bob Allison and Craig Gilbert-
Starring SONNY FOX, GINGER MACMANUS,
PUD FLANAGAN, From CBS TV Show
"Let's Take A Trip", Music arr.
and conducted by
Ray Carter
"Columbia" Marca Reg. T. M. Made in U. S. A.


COLUMBIA
RECORD VIEW
V 4-8506
ZSP 37737
45 RPM
nonbreakable
under normal use
PART 2
LET'S TAKE A TRIP TO WASHINGTON, D. C.
-Script: Bob Allison and Craig Gilbert-
Starring SONNY FOX, GINGER MACMANUS,
PUD FLANAGAN, From CBS TV Show
"Let's Take A Trip", Music arr.
and conducted by
Ray Carter
"Columbia" Marca Reg. T. M. Made in U. S. A.


TAKIN' LIFE EASY
(Elliott, Brian, Grossmark)
BOSS BLUES
Produced by Brian Elliott for
Trod Nossel Production Inc.
CB 702
(CB 702 A)
Linesider Prod.
Inc. BMI
"Dual 45"
Playable Stereo
as Well as Mono
NOT FOR SALE
Cobblestone
RECORDS
Distributed By Buddah Records 1650 Broadway N.Y.C.


TIPTONE
TT-333-A
EVERYBODY HAS SOMEBODY
BOSTELS ON THE ROCKS


TIPTONE
TE-333-B
Produced by
MR. TIP
PLEASE COME BACK
(L. L. Tipton)
BOSTELS ON THE ROCKS


ABBEY
15054-X45
(G-859)
Sing Along Series
By Arr.
Q. R. S. Piano Rolls
LAWRENCE (PIANO ROLL) COOK
Plays
PLEASE DON'T TALK ABOUT
ME WHEN I'M GONE
(Stept - Clare)


ABBEY
15054-X45
(G-869)
Sing Along Series
By Arr.
Q. R. S. Piano Rolls
LAWRENCE (PIANO ROLL) COOK
Plays
MY WILD IRISH ROSE
(Olcott)


M219
Hollywood
California
AC 1030 A
American Music Inc.
BMI 2:03
Vocal With
Orchestra
KIND AND CONSIDERATE
(Altimus-Whelpley-Dexter)
NICK LUCAS
with
SCOTT SEELY MUSIC


REG. U. S. PATENT OFF.
Ac'cent
Hollywood
California
AC 1030 B
Z 12 Music Co.
BMI 2:40
Vocal With
Orchestra
SOLDIER'S GUITAR
(Nick Zappia)
NICK LUCAS
with
SCOTT SEELY MUSIC

RIDGEWAY

Records Inc.

Promotion

Not For Sale

F-114
FB-2546
Time: 2:28



45 rpm
Sage and Sand
BMI

LOOK HOMEWARD, ANGEL

(Stern & Flint)

PHIL GRAY

Jack Stern and his Orch. featuring:
Buddy Cole - Piano & Organ; Alvino Rey - Guitar
Nick Fatool - Drums; Clint Neagley - Sax
& Clar.; Don Whitaker - Bass

RIDGEWAY RECORDS INC. HOLLYWOOD, CALIFORNIA

12729

RIDGEWAY

Records Inc.

Promotion

Not For Sale

F-114
FB-2545
Time: 2:28



45 rpm
Ridgeway
BMI

THE GOOD THINGS WILL COME TO YOU

(Stern & Flint)

PHIL GRAY

Jack Stern and his Orch. featuring:
Buddy Cole - Piano & Organ; Alvino Rey - Guitar
Nick Fatool - Drums; Clint Neagley - Sax
& Clar.; Don Whitaker - Bass
Jack Stern - Trump.

RIDGEWAY RECORDS INC. HOLLYWOOD, CALIFORNIA


Hector
MEKENGU
2:45
58 MPM
H-697 A
Henry Adler
Music Co.
WHY NOT ME
(E. Sampson, J. Martin, B. Woodlin)
REPRODUCTION OF THIS RECORD
IS PROHIBITED
A DIVISION OF DANCE RECORDS INC.


H-697 B
MERENGUE PARA BELLE
A DIVISION OF DANCE RECORDS INC.

WARNER BROS. RECORDS

PROMOTION NOT FOR SALE

LAWRENCE REYNOLDS

Produced by Don Davis

7384
(M51823)



HEY, MR. PREACHER

(Lawrence Reynolds)
Wilderness Music
Publishing Co., Inc.
BMI - 2:52

WARNER BROS. RECORDS INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS. INC.

MADE IN U.S.A.

WARNER BROS. RECORDS

PROMOTION NOT FOR SALE

LAWRENCE REYNOLDS

Produced by Don Davis



7384
(M51720)

LIFE TURNED HER THAT WAY

(Harlan Howard)
Wilderness Music
Publishing Co., Inc.
BMI - 2:52

WARNER BROS. RECORDS INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS. INC

MADE IN U.S.A.


ATLANTIC
45 R.P.M.
45-2530
VOCAL
Pub., Cotillion-Ragmop, B M I
Time: 3:32
A-13857-PL
SOUL MEETING
(Don Covay)
THE SOUL CLAN
Produced by Don Covay
Featuring: Joe Tex, Ben E. King, Don Covay, Solomon Burke & Arthur Conley
Atlantic Record Sales, 1841 Broadway, New York, N. Y.


ATLANTIC
45 R.P.M.
45-2530
VOCAL
Pub., Cotillion-Ragmop, B M I
Time: 3:33
A-13858-PL
THAT'S HOW IT FEELS
(Don Covay-Bobby Womack)
THE SOUL CLAN
Produced by Don Covay
Featuring: Arthur Conley, Ben E. King, Solomon Burke, Don Covay & Joe Tex
Atlantic Record Sales, 1841 Broadway, New York, N.Y.


Season's Greetings
JIM'S SERVICE STATION
195 East St. Cor. Ellis
New Britain, Conn.
33⅓ RPM
A Top Rank Artist
SIDE 1
W6260-A
DOROTHY COLLINS
Produced under the direction of Raymond Scott
1. Jingle Bells
2. White Christmas
(Irving Berlin)

Season's Greetings

JIM'S SERVICE STATION
195 East St. Cor. Ellis
New Britain, Conn.





33⅓ RPM
A Top Rank Artist

SIDE 2
W6260-B

DOROTHY COLLINS

Produced under the direction of Raymond Scott

1. Deck the Halls
2. Oh Holy Night

DISCO ICAP

GIANNI
MORANDI

STEREOMONO
1003

PARLA PIU' PIANO

(Boncompagni-Rota)

Prod. F. Migliacci

DISCO ICAP

GIANNI
MORANDI



STEREOMONO
1003

ROSABELLA

(R. Vecchioni - R. Pareti)

Prod. F. Migliacci


VANGUARD
VRS-35022
Loom Music
Inc. BMI
Time: 2:45
High Fidelity
Vocal
45 RPM
PK4M 6277
PROMOTION COPY
NOT FOR SALE
BRAZOS RIVER
THE TAYLORS
MFD BY VANGUARD RECORDING SOCIETY, INC., N.Y.


VANGUARD
VRS-35022
Fall River Music
Inc. BMI
Time: 2:25
High Fidelity
Vocal
45 RPM
PK4M 6278
PROMOTION COPY
NOT FOR SALE
WOKE UP THIS MORNING
(New verses & adpt. Bob Zellner)
THE TAYLORS
MFD. BY VANGUARD RECORDING SOCIETY, INC., N.Y.


Specialty
45 R.P.M.
SP-443-45
Publisher
Venice Music, Inc.
BMI - 2:26
DO YOU REALLY LOVE ME?
(S. Jones)
SONNY JONES


Specialty
45 R.P.M.
XSP-443-45
Publisher
Venice Music, Inc
BMI - 2:23
IS EVERYTHING ALL RIGHT?
(S. Jones)
SONNY JONES


PROMOTIONAL COPY • NOT FOR SALE
bell
Moonchild productions inc.
Fullness Music Co. BMI 1239
MONO
Bell 45,194
Time: 2:45
Arranged By: Al Capps
SOFT SPOKEN GIRL
(Jerry Fuller)
JERRY TAWNEY
Produced By Jerry Fuller For Moonchild Productions, Inc.
℗ 1972 BELL RECORDS A Division of Columbia Pictures Industries, Inc., NYC.


PROMOTIONAL COPY • NOT FOR SALE
bell
Moonchild productions inc.
Fullness Music Co. BMI 1239-S
STEREO
Bell 45,194
Time: 2:45
Arranged By: Al Capps
SOFT SPOKEN GIRL
(Jerry Fuller)
JERRY TAWNEY
Produced By Jerry Fuller For Moonchild Productions, Inc.
℗ 1972 BELL RECORDS A Division of Columbia Pictures Industries, Inc., N.Y.C.


MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL ®
SAMPLE COPY — NOT FOR SALE
RECORD NO.
9-61760
45-85670
2:56
Vocal
with Chorus
and Orchestra
Directed by
DICK JACOBS
Sheldon Music, Inc.
Time: 2:56-BMI
CLIMB UP THE WALL
Featured In Columbia Picture "Zarak" Starring Anita Ekberg
(Auyar Hosseini-Norman Gimbel)
EYDIE GORME


MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC
CORAL ®
SAMPLE COPY — NOT FOR SALE
RECORD NO.
9-61760
45-84401◈
2:51
Vocal
with Orchestra
Directed by
LEROY HOLMES
Sheridan Music Corp.
Time: 2:51-BMI
USKA DARA
(Stella Lee)
EYDIE GORME

abc Records®

MONO
AB-12344
Time: 3:38
(Intro. :19)

PRODUCED BY
GEORGE McGREGOR
FOR AT-HOME
PRODUCTIONS,
INC.
Executive Producer:
Wayne Henderson
Arranged by
David Van De Pitt
Re-Mix Engineer:
F. Byron Clark

A
Publisher:
Relaxed Music/
McGregor
Music
(BMI)
(45-162-M)

PROMOTIONAL
COPY NOT
FOR SALE



"UP THE DOWN STAIRS"

(George McGregor)

WILSON WILLIAMS

℗1978 ABC
RECORDS, INC.

abc Records ®

STEREO
AB-12344
Time: 3:38
(Intro. :19)

A
Publisher:
Relaxed Music/
McGregor
Music
(BMI)
(45-162-S)

PROMOTIONAL COPY NOT FOR SALE



PRODUCED BY
GEORGE McGREGOR
FOR AT-HOME
PRODUCTIONS,
INC.
Executive Producer:
Wayne Henderson
Arranged by
David Van De Pitt
Re-Mix Engineer:
F. Byron Clark

"UP THE DOWN STAIRS"

(George McGregor)

WILSON WILLIAMS

℗1978 ABC
RECORDS, INC.

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

PB 4648
(106,260)
PROMOTION COPY

Things For People
Music & Bygosh Music
ASCAP 2:46

THERE'S A LOT OF LOVIN' IN THIS OLD BOY YET

(Gosh-Kousaleos)

A. J. MARSHALL

A SVENGALI PROD. — Prod., Arr. & Cond. By Bobby Gosh
From Album SE 4648
"There's A Lot Of Lovin'
In This Old Boy Yet"

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

Blue Seas Music,
Jac Music, E. H.
Morris & Co.
ASCAP
3:37

PB 4648
(106,262)
PROMOTION
COPY

I'LL NEVER FALL IN LOVE AGAIN

From The Broadway Musical "Promises, Promises"
(Bacharach-David)

A. J. MARSHALL

A SVENGALI PROD. · Prod., Arr. & Cond. By Bobby Gosh
From Album SE 4648
"There's A Lot Of Lovin'
In This Old Boy Yet"

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.



REPRISE RECORDS

PROMOTION

NOT FOR SALE

THE METERS

Produced by
Allen Toussaint
and
Marshall E.
Sehorn for
Rhinelander
Music, Inc.



MONO
REP 1135
(QLA0028)
3:27
Intro: :11

CHUG CHUG CHUG-A-LUG
(PUSH N' SHOVE) PART I

(Joseph Modeliste - Leo Nocentelli)
Rhinelander Music, Inc. - BMI
℗1972 Warner
Bros. Records Inc.

REPRISE RECORDS, A DIVISION OF WARNER BROS. RECORDS INC. MADE IN U.S.A.



REPRISE RECORDS

PROMOTION

NOT FOR SALE

THE METERS

Produced by
Allen Toussaint
and
Marshall E.
Sehorn for
Rhinelander
Music, Inc.

STEREO
REP 1135
(QLA0028)S
3:27
Intro: :11

CHUG CHUG CHUG-A-LUG
(PUSH N' SHOVE) PART I

(Joseph Modeliste - Leo Nocentelli)
Rhinelander Music, Inc. - BMI
℗1972 Warner
Bros. Records Inc.

REPRISE RECORDS, A DIVISION OF WARNER BROS. RECORDS INC. MADE IN U.S.A.


LONELY AVENUE
(Doc Pomus)
Progressive Music Publishing Co., Inc.
BMI—2:45
5509
(45-53887)
Produced by:
David Axelrod
Capitol
REG U.S. PAT. OFF.
RECORDS
THE GREAT DANES

HEY, SENORITA

(L. Patterson-G. Treadwall)



Progressive Music Publishing Co., Inc. & Trio Music Co., Inc.
BMI—2:42

5509

(45-53889)

Produced by:
David Axelrod

Capitol
REG. U.S. PAT. OFF.
RECORDS



THE GREAT DANES

MFD. BY CAPITOL RECORDS INC. U.S.A.

WARNER BROS.
RECORDS

MADE IN U.S.A. • WARNER BROS. RECORDS, INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.



THE FANTASTIC AND EXCITING DEBUT OF
MARILYN MICHAELS

PRO 202
(G50879)

SOMETHING I DREAMED LAST NIGHT
(Yellen-Magidson-Fain) DeSylva, Brown & Henderson, Inc. - ASCAP - 5:04
From The Warner Bros. Album W/WS 1582 "The Fantastic and Exciting Debut of Marilyn Michaels"
Promotion


WARNER BROS.
RECORDS
MADE IN U.S.A. • WARNER BROS. RECORDS, INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.
1965
FEB
THE FANTASTIC AND EXCITING DEBUT OF MARILYN MICHAELS
PRO 202
(G50890)
JOHNNY ONE NOTE
(Rodgers-Hart) Chappell & Co. Inc. - ASCAP - 2:49
From the Warner Bros. Album W/WS 1582 "The Fantastic and Exciting Debut of Marilyn Michaels"
Promotion


ROJAC
Dist. by Rojac Records, Inc.
112 W. 78th St., New York, N. Y. 10024
Freddie Mae
E. H. Morris Co.
(ASCAP) 3:15
ROJ-124
(1265)
HOW IT LIES
(Paul Francis Webster-Sonny Burke)
From her album ROST-123-Big Maybelle -
Saga of The Good Life & Hard Times
BIG MAYBELLE
A Taylor-Stepheny Production
Arr. by Eric Knight


ROJAC
Dist. by Rojac Records, Inc.
112 W. 78th St., New York, N. Y. 10024
Streetcar Music
(BMI) 2:41
ROJ-124
(1268)
OLD LOVE NEVER DIES
(Jack Taylor)
From her album ROST-123-Big Maybelle -
Saga of The Good Life & Hard Times
BIG MAYBELLE
A Taylor-Stepheny Production

STONE RECORDS

Stone-001-A
45 RPM
Al Green Music
BMI-4:57

j/s
National Dist.
Jamie / Guyden
Dist. Corp.



STEREO
Produced By:
Harold Cowart
Associate Producers
Ron Shaab,
John McGregor
& Lynn Ourso

D. J. COPY
Plug Side

LOVE AND HAPPINESS

(A. Green, M. Hodges)

EARNEST JACKSON

℗ 1973 Stone Records - P. O. Box 1342
Baton Rouge, La. 70821

STONE RECORDS

Stone-001-B
45 RPM
Matzo Ball Music, Inc.
BMI-2:11

j/g
National Dist.
Jamie / Guyden
Dist. Corp.



STEREO
Produced By:
Ron Shaab
Instrumental

D. J. COPY

HOGWASH

(R. Shaab)

EARNEST JACKSON

Ⓟ 1973 Stone Records - P. O. Box 1342
Baton Rouge, La. 70821

YOU DON'T HAVE TO SAY YOU LOVE ME

(Donaggio-Pallavicini-V. Wickman
S. Napier - Bell)



Robbins
Music Corp.
ASCAP
Time: 2:47
ZTSC-126655

THE FOUR SONICS

Producer: Shelley Haims

SPORT 110A

SPORT RECORDS

A • SUPER SONIC SOUND • PRODUCTION

IT TAKES TWO

(R. Scott - N. Watson)



John L. Music
BMI
Time: 2:12
ZTSC-126656

THE FOUR SONICS

Producer: Shelley Haims

SPORT 110B

A • SUPER SONIC SOUND • PRODUCTION

SPORT RECORDS

AQUARIUS

AQ-4010
Wil-Ric Music
BMI



Produced
Ric
Ti 2:59
ZT 141815

UH! UH! BOY, THAT'S A NO NO

(Eddie Sullivan)

CANDACE LOVE

AQUARIUS



AQ-4010

Wil-Ric Music
BMI

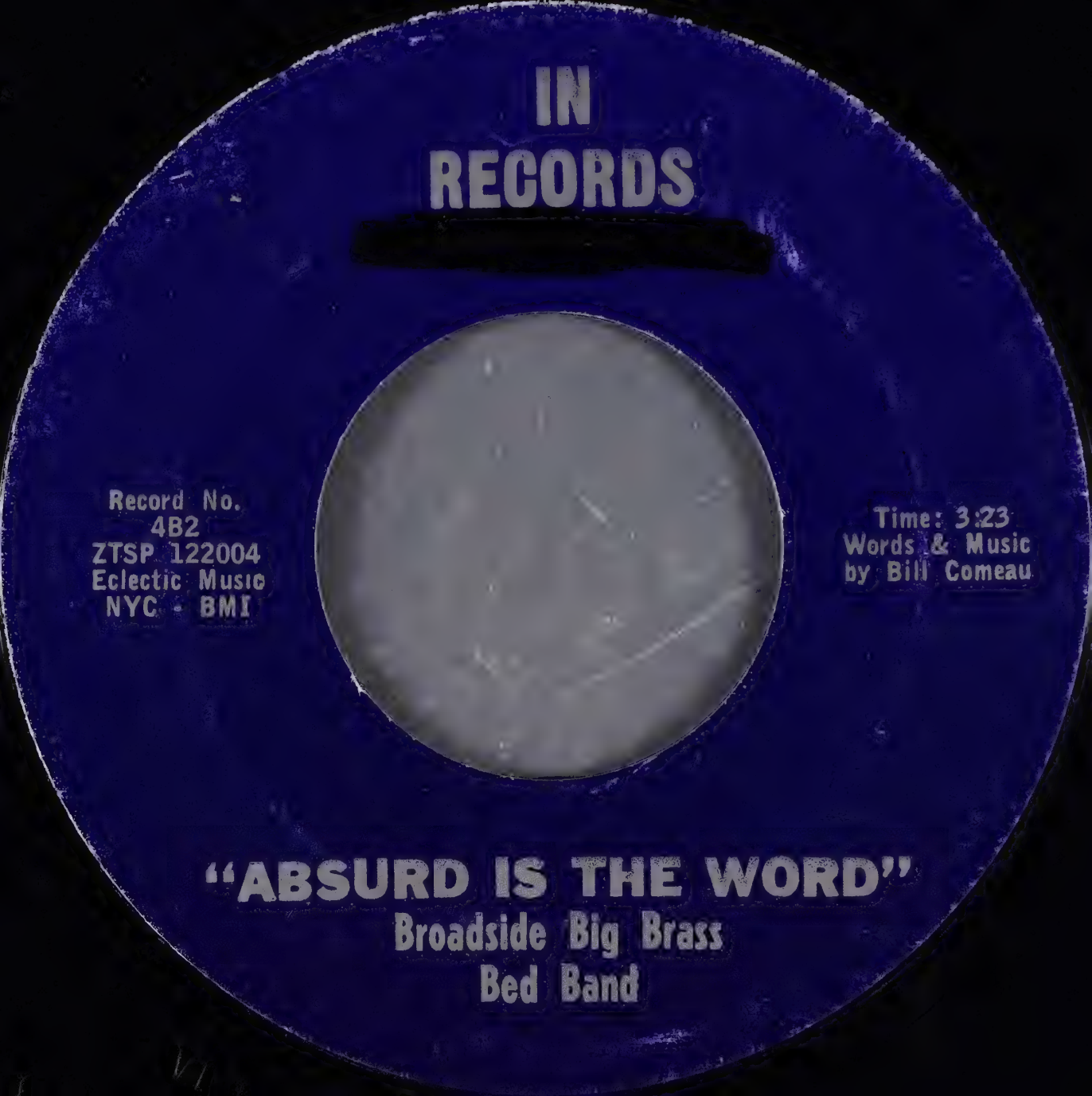
Produced By:
Bridges, Knight,
& Eaton
Time: 2:15
ZTSC-141816

WONDERFUL NIGHT

(Bridges, Knight, Eaton)

CANDACE LOVE


IN
RECORDS
Syncron-Wallingford, Conn.
Record No.
4B1
ZTSP 122003
Eclectic Music
NYC - BMI
Time: 2:30
Words & Music
by Bill Comeau
"DYLAN FANTASY"
Broadside Big Brass
Bed Band


IN
RECORDS
Record No.
4B2
ZTSP 122004
Eclectic Music
NYC - BMI
Time: 3:23
Words & Music
by Bill Comeau
"ABSURD IS THE WORD"
Broadside Big Brass
Bed Band


INDEPENDENT
RECORD
COMPANY
1214
Academy Music
ASCAP
LO8W-1951
Time - 2:27
Prod. by
Monte Bruce
From The
Independent LP 8012
Soundtronic Quitar
CARAVAN
(Ellington, Mills, Tizol)
VINCENT BELL
with the Vincent Bell Quartet
DISTRIBUTED BY LAURIE RECORDS, INC., NEW YORK, N. Y.


INDEPENDENT
RECORD
COMPANY
1214
Jonton Music
BMI
LO8W-1952
Time - 2:14
Prod. by
Monte Bruce
From The
Independent LP 8012
Soundtronic Quitar
THE FAINT
(V. Gambella)
VINCENT BELL
with the Vincent Bell Quartet
DISTRIBUTED BY LAURIE RECORDS, INC., NEW YORK, N. Y.


stere-O-craft
ADVANCE COPY
ROSS
JUNGNICKEL, INC.
ASCAP 5656
TIME: 3:37
1
WILD IS THE WIND
(SAMPKIN - WASHINGTON)
SHIRLEY HORN


stere-O-craft
ADVANCE COPY
HARMS, INC.
ASCAP 5670
TIME: 2:11
1
MOUNTAIN GREENERY
(RODGERS - HART)
SHIRLEY HORN


(We Gotta) BUST OUT OF THE GHETTO PART I
(Moody Scott-Ricky Williams-Ted Roberson)
SOUND
STAGE
7
SS7-2660
Time 3:18
Produced by
Bergen White
for J. R.
Enterprises, Inc.
Cope Ann Music,
Inc.—BMI
S-874-A
MOODY SCOTT
5-70
A DIVISION OF MONUMENT RECORD CORP.

(We Gotta) BUST OUT OF THE GHETTO PART II

(Moody Scott-Ricky Williams-Ted Roberson)



SS7-2660

Time 2:53
Produced by
Bergen White
for J. R.
Enterprises, Inc.
Cape Ann Music,
Inc.—BMI
S-874-B

MOODY SCOTT

5-70

A DIVISION OF MONUMENT RECORD CORP.


CHESS
©
15844
Rock Island
Mus.-BMI-2:35
TIRED OF BEING LONELY
(J. Owens)
EDDY JACOBS
2014
MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616


CHESS
©
Rock Island
Mus.-BMI-2:05
15845
TURN ME LOOSE
(D. Burton)
EDDY JACOBS
2014
MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

"THE BREAKDOWN" (Part I)

(E. Floyd, M. Rice, R. Thomas)

stax RECORDS



STA-0098

SM-00656 SP

Pub., East/ Memphis Music, BMI

Time: 3:17

(Intro. time 0:15)

RUFUS THOMAS

Rhythm by The Movement

Produced by Tom Nixon

Arranged by Tom Nixon

July, 1971

Stax Records Inc., 98 North Avalon, Memphis, USA

"THE BREAKDOWN" (Part II)

(E. Floyd, M. Rice, R. Thomas)

stax RECORDS



STA-0098

SM-00657 SP

Pub., East/ Memphis Music, BMI

Time: 3:00

(Intro. time 0:05)

RUFUS THOMAS

Rhythm by The Movement

Produced by Tom Nixon

Arranged by Tom Nixon

July, 1971

Stax Records Inc., 98 North Avalon, Memphis, USA


ALTee
TM
RECORDS
ALT-111-A
BMI
SASSY MAUDE
MUSIC
Time: 3:39
Produced by:
COLLINS &
WILLIAMS
℗ 1976
(YOU ARE MY)
LEANIN TREE
(Bob Jones)
ARTIE WHITE
AL-TEE RECORDS CHICAGO, ILLINOIS 60620

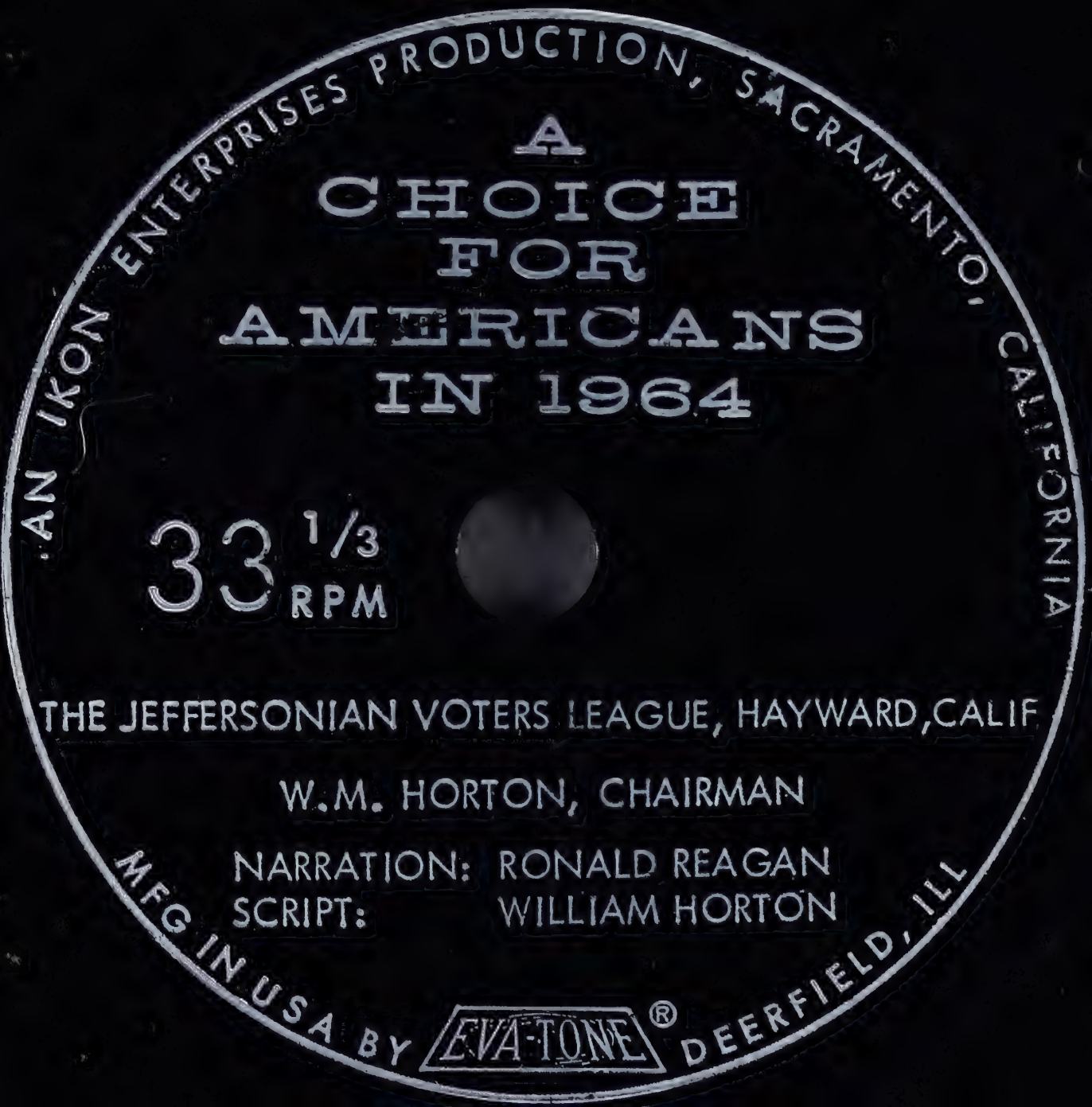

ALTee
TM
RECORDS
ALT-111-B
BMI
SASSY MAUDE
MUSIC
Time: 5:34
Produced by:
COLLINS &
WILLIAMS
℗ 1976
A LOVE LIKE YOURS
(IS HARD TO FIND)
(A.B. Collins – A. Williams)
ARTIE WHITE
AL-TEE RECORDS CHICAGO, ILLINOIS 60620


ORIGINAL SOUND
7120 Sunset Blvd., Hollywood 46, Calif.
Drive-In Music
and Westward
(BMI)
OS-89
(or-185)
Produced by
Laboe and
Barrett
Time: 2:33
LET A WOMAN BE A WOMAN -
LET A MAN BE A MAN
(Arlester Christian)
DYKE AND THE BLAZERS


ORIGINAL SOUND ®
7120 Sunset Blvd., Hollywood 46, Calif.
Drive-In Music
and Westward
(BMI)
OS-89
(or-186)
Produced by
Laboe and
Barrett
Time: 2:39
UHH
(Arlester Christian)
DYKE AND THE BLAZERS


fontana
FOR BROADCAST ONLY
NOT FOR SALE
S-1941
YW1-33161
Southern Music
Pub. Co.
(ASCAP) 2:09
Vocal
DON'T BRING ME DOWN
(Johnnie Dee)
THE PRETTY
THINGS
FONTANA RECORDS — VENDOR MERCURY RECORD CORPORATION


fontana
FOR BROADCAST ONLY
NOT FOR SALE
S-1941
YW1-33162
Southern Music
Pub. Co.
(ASCAP) 2:09
Vocal
WE'LL BE TOGETHER
(Taylor-Mdy-Stax)
THE PRETTY THINGS
FONTANA RECORDS — VENDOR MERCURY RECORD CORPORATION


AN IKON ENTERPRISES PRODUCTION, SACRAMENTO, CALIFORNIA
A CHOICE FOR AMERICANS IN 1964
33 1/3 RPM
THE JEFFERSONIAN VOTERS LEAGUE, HAYWARD, CALIF.
W.M. HORTON, CHAIRMAN
NARRATION: RONALD REAGAN
SCRIPT: WILLIAM HORTON
MFG IN USA BY EVA-TONE® DEERFIELD, ILL

date

RADIO
STATION
COPY



Designated
Side

45 RPM
2-1610
(28P 1472)
3:45
Publisher:
Parnes Pub. Co.
(BMI)

A TEENAGE SON'S OPEN LETTER TO HIS FATHER

(Rp. & Rights Pnd.)

ROBERT TAMKIN

Produced by [illegible]

date

RADIO
STATION
COPY



45 RPM
2-1610
JZSP 137292
2:34
Publisher:
Parsay Pub. Co.
(BMI)

HEY GOD

-Rev. B. Alberts, PhD-

REV. BILL ALBERTS, PHD.

Produced by Rev. Bill Alberts, PhD.

© DATE MARCA REG MADE IN U.S.A.

ROXBURY

RECORDS



NOT FOR SALE

Produced by A Dish-A-Tunes, Inc., Williams, Bailey, Kent, Gasper Productions

MONO

DJH0-0076

(BRB0-0076)

BRA0-0076-C

Every Little Tune, Inc., & Mighty-Mo Music Publ. Inc., ASCAP

3:09

FESSOR FUNK AND HIS QUEENS

8th STREET FUNK BAND

Arranged by Paul Griffin & Bert Keyes

LOVE IS SUCH A GOOD THING,

Part I (Terry Lewis)

℗ 1973 ROXBURY RECORDS CORP.

© 1973 ROXBURY RECORDS CORP.

MANUFACTURED & DISTRIBUTED BY RCA RECORDS

ROXBURY

RECORDS

1623

NOT FOR SALE

Produced by A Dish-A-Tunes, Inc., Williams, Bailey, Kent, Gasper Productions



STEREO
DJH0-0076
(BRB0-0076)

BRB0-0076-B
Every Little Tune, Inc., & Mighty-Mo Music Publ. Inc., ASCAP

6:58

FESSOR FUNK AND HIS QUEENS
8th STREET FUNK BAND
Arranged by Paul Griffin & Bert Keyes
LOVE IS SUCH A GOOD THING,
Part I & II (Terry Lewis)

© 1973 ROXBURY RECORDS CORP.

℗ 1973 ROXBURY RECORDS CORP.

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ABBOTT
RECORDS
Compatible
STEREO
Promotional
NOT FOR SALE
CLIFFORD
CURRY
Produced by
Wade Conklin &
Rob Galbraith for
Buzz Cason
Productions
℗1972
United Artists
Records, Inc.
37003
(ATS-10434)
3:45
(No Intro)
THE NATIVES ARE
RESTLESS TONIGHT
(C. Curry)
Tamrose Music BMI
Recorded at Creative Workshop,
Berry Hill, Tennessee
MANUFACTURED AND DISTRIBUTED BY UNITED ARTISTS RECORDS, INC., LOS ANGELES, CALIFORNIA 90028 MADE IN U.S.A.


ABBOTT
RECORDS
Compatible
STEREO
Promotional
NOT FOR SALE
CLIFFORD
CURRY
Produced by
Wade Conklin &
Rob Galbraith for
Buzz Cason
Productions
℗1972
United Artists
Records, Inc.
37003
(ATS-10435)
3:15
(Intro :21)
(Can't Shake That)
FUNKY FEELIN'
(C. Curry)
Tamrose Music BMI
Recorded at Creative Workshop,
Berry Hill, Tennessee
MANUFACTURED AND DISTRIBUTED BY UNITED ARTISTS RECORDS, INC., LOS ANGELES, CALIFORNIA 90028 MADE IN U.S.A.

MOON WALK PART I

(Joe Simon)



MONO

Disc Jockey
Not For Sale

Cape Ann Music,
Inc. (BMI)

SS7-2651

Time 2:44

SOUND STAGE 7

S-845-A

JOE SIMON

Produced by John R. for
J. R. Enterprises, Inc.
Horns arranged by Tim Drummond

A DIVISION OF MONUMENT RECORD CORP.

MOON WALK PART II

(Joe Simon)

MONO

Disc Jockey
Not For Sale

Cape Ann Music,
Inc. (BMI)

SS7-2651

Time 3:10

SOUND STAGE 7

S-845-B

JOE SIMON

Produced by John R. for
J. R. Enterprises, Inc.
Horns arranged by Tim Drummond
Baritone Solo—Norman Ray

A DIVISION OF MONUMENT RECORD CORP.

STRUT YOUR STUFF

(L. Ruffin, Jr.)

G 7179F

Stone City Music
Company (ASCAP)
65908 4:00
Horn Arrangements
By: R. James
D. LeMelle



Arranged by
Rick James
In Album
"In 'N' Out"
G7-991R1

THE STONE CITY BAND

℗1980 & Trademark Motown Record Corp.

A TRADEMARK OF MOTOWN RECORD CORP. ©


Hi
Dist. by London Records, Inc.
Made in U.S.A.
Jec Publishing Co. (BMI)
Time: 2:35
Hi 2777
45-2250
(Recorded in Memphis)
℗ 1973 Hi Recording Corp.
BACK FOR A TASTE OF YOUR LOVE
(D. Carter - S. Johnson - B. Johnson)
SYL JOHNSON
Producer: Willie Mitchell
HI RECORDING CORP., MEMPHIS, TENN.


Hi
Dist. by London Records, Inc.
Made in U.S.A.
Jec Publishing Co. (BMI)
Time: 2:27
Hi 2778
45-2250
(Recorded in Memphis)
℗ 1973 Hi Recording Corp.
WIND, BLOW HER BACK MY WAY
(Earl Randle)
SYL JOHNSON
Producer: Willie Mitchell
HI RECORDING CORP., MEMPHIS, TENN.

Bright Star

BS-11341 SP

150
VOCAL
Pub., Fairshake, BMI
Time: 2:35

IT'S A MESS I TELL YOU

(Daniels-Moore)

RICKY ALLEN

Arr. by Monk Higgins
Produced by Jack Daniels

DISTRIBUTED BY ATLANTIC RECORD SALES. 1841 BROADWAY NEW YORK, N. Y.


Bright Star
BS-11342 SP
150
INSTRUMENTAL
Pub., Fairshake,
BMI
Time: 2:35
SKATE BOO-GA-LOO
(Daniels-Moore)
RICKY ALLEN
Arr. by Monk Higgins
Produced by Jack Daniels
DISTRIBUTED BY ATLANTIC RECORD SALES, 1841 BROADWAY, NEW YORK, N.Y.


NOW
THE SOUND OF TODAY
RECORDS
DOOTSIE
WILLIAMS/BMI
Time 2:40
N-6
(N-6A-RE-S)
PRODUCED BY:
BRIAN ROSS
℗1973
NOW RECORDS
CAN YOU TALK?
(Williams-Green)
RON HOLDEN
DIST. BY ORIGINAL SOUND SALES CORP., 7120 SUNSET BL., HOLLYWOOD, CA 90046


NOW
THE SOUND OF TODAY
RECORDS
DRIVE-IN
MUSIC/BMI
Time 3:20
N-6
(N-6B)
PRODUCED BY:
BRIAN ROSS
©1973
NOW RECORDS
I NEED YA
(K.L. Holden)
RON HOLDEN
DIST. BY ORIGINAL SOUND SALES CORP., 7120 SUNSET BL., HOLLYWOOD, CA 90046


Reg. U. S. Pat. Off. Marca Registrada Mfr'd by Decca Records A Div. of MCA, Inc., New York, U.S.A.
DECCA
STEREO
From Decca album DL 75300 INSTANT REPLAY
32892
(7-L 15,844)
(2:58)
A
PROMOTION COPY NOT FOR SALE
Leeds Music Corp./Meki Music (AS)
HOWARD HARDSELL
(Two Interviews)
(Tom Patchett-Jay Tarses)
INSTANT REPLAY
EXECUTIVE PRODUCER: BERNIE BRILLSTEIN
PRODUCER: GIL RODIN
Engineer: BRIAN INGOLDSBY


Reg. U. S. Pat. Off. Marca Registrada Mfr'd by Decca Records A Div. of MCA, Inc., New York, U.S.A.
DECCA
STEREO
From Decca
album
DL 75300
INSTANT REPLAY
32892
(7-L 15,845)
(3:08)
PROMOTION COPY
NOT FOR SALE
MCA Music/Meki
Music/Heavy
Axe (AS)
RUN FOR DAYLIGHT-SONG
(Tom Patchett-Jay Tarses-David Axelord)
INSTANT REPLAY
Vocal-H. B. Barnum
EXECUTIVE PRODUCER: BERNIE BRILLSTEIN
PRODUCER: GIL RODIN
Engineer: BRIAN INGOLDSBY

Chocolate City



STEREO

CC 3232 DJ

81 CS 203

6180 113

Produced by
Lionel Job
Harrindur Pub.
Co./Licyndiana
Music Co./Admin.
by Ensign Music
Corp. (BMI)

PROMOTIONAL COPY
NOT FOR SALE

Time: 4:03

26

DO WHAT YOU WANNA DO

(K. Adeyemo/E. Phillips)

STARPOINT

From Album CCLP 2020 "WANTING YOU"

℗1981 PolyGram Records, Inc.

Manufactured and Distributed by Casablanca Records, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.


VINTERTAINMENT
45 RPM
7-69294
A SIDE
STEREO
ST-E-69294-A-SP
7559-69294-7
ELEKTRA
Edit of the Elektra
LP 60858 -
"ALL NITE"
℗ 1989 Elektra/
Asylum Records.
All Rights
Reserved.
II HYPE (3:33)
(E. McCaine, Free) Pub., Deep Sound Music/Bliss 69
Publishing/Vintertainment Publishing, Inc./ASCAP
ENTOUCH
A II Steps Production
Executive Producer: Vincent Davis
MFG. BY ELEKTRA/ASYLUM/NONESUCH RECORDS 75 ROCKEFELLER PLAZA, NEW YORK, NEW YORK 10019. 9229 SUNSET BOULEVARD, LOS ANGELES, CALIFORNIA 90069/A DIVISION OF WARNER COMMUNICATIONS, INC.

VINTERTAINMENT

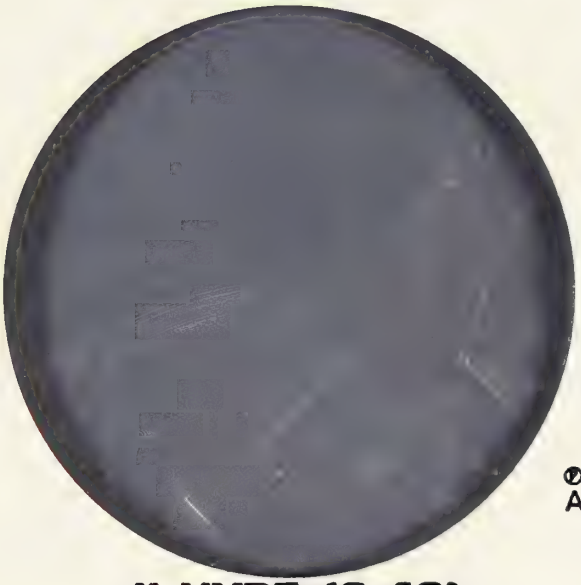
45 RPM
7-69294
B SIDE

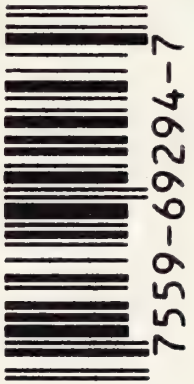
STEREO
ST-E-69294-B-SP
CLUB DUB



ELEKTRA

Special Version
of the Elektra
LP 60858 -
"ALL NITE"





℗ 1989 Elektra/
Asylum Records.
All Rights
Reserved.

II HYPE (2:48)

(E. McCaine, Free) Pub., Deep Sound Music/Bliss 69
Publishing/Vintertainment Publishing, Inc./ASCAP

ENTOUCH

A II Steps Production
Executive Producer: Vincent Davis

MFG. BY ELEKTRA/ASYLUM/NONESUCH RECORDS 75 ROCKEFELLER PLAZA, NEW YORK, NEW YORK 10019. 9229 SUNSET BOULEVARD, LOS ANGELES, CALIFORNIA 90069/A DIVISION OF WARNER COMMUNICATIONS, INC.


HOUSE OF
Orange
Time: 3:15
1451-GD-5-HO
Sunflower
(ASCAP)
Produced By
Allen Orange
& Bill Crump
HO-2405
From House of
Orange LP-6000
"SWEET
WOMAN'S
LOVE" By
Geater Davis
FOR YOUR PRECIOUS LOVE
(Butler-Brooks-Butler)
GEATER DAVIS
Distributed Nationally by House of Orange


HOUSE OF
range
Time: 2:44
1451-GD-6-HO
Notes of Gold
(ASCAP)
Produced By
Allen Orange
& Bill Crump
HO-2405
From House of
Orange LP-6000
"SWEET
WOMAN'S
LOVE" By
Geater Davis
WRAPPED UP IN YOU
(V. Davis)
GEATER DAVIS
Distributed Nationally by House of Orange


STEREO
S80-24-1373 A
C 1970
Time: 4:10
Produced by
Carl Pelto
PEOPLE ARE DYING
(And We Say We Care)
(Herb Parker Jr.)
PIERSON LAKE
SOUND 80 4444 WEST 76TH STREET MINNEAPOLIS MINNESOTA 55435 PHONE (612) 920-7781 OR 920-1163


STEREO
S80-24-1373 B
C 1970
Time: 2:30
Produced by
Carl Pelto
FEEL SO GOOD
('Cause I'm In Love)
(Herb Parker Jr. & Jerry Tanner)
PIERSON LAKE
SOUND 80 4444 WEST 76TH STREET MINNEAPOLIS MINNESOTA 55435 PHONE (612) 920-7781 OR 920-1163


REVELATIONS
Salutation
Publishing Co.
(BMI)
Time: 2:41
Side A
SP 250
STEREO
EYES ON THE BOYS
(J. Lamb - L. Landone)
Produced by J. Lamb - L. Landone
℗ © 1981 Salutation Publishing Co.
8 Plover Lane, Westport, Ct. 06880

REVELATIONS

Salutation
Publishing Co.
(BMI)
Time: 2:25

Side B
SP 250
STEREO

REACTION FRACTION

(L. Landone - J. Lamb)

Produced by L. Landone - J. Lamb

℗ © 1981 Salutation Publishing Co.
8 Plover Lane, Westport, Ct. 06880


Reg. U.S. Pat. Off. Marca Registrada Mfr'd by Decca Records A Div. of MCA, Inc., New York, U.S.A.
DECCA
RECORD NO.
32205
(119,373)
(2:13)
Vocal With
Instrumental
Accompaniment
Sanphil Music Co.-
Roznique Music Co.-
Nozark Music Co.
(BMI)
Promotion Copy
Not For Sale
HOUDINI
(F. Hardin)
THE DREAM MACHINE
PRODUCED BY GERNHARD ENTERPRISES
IN ASSOCIATION WITH JOHN BRUMAGE


DECCA
Reg. U.S. Pat. Off. Marca Registrada Mfr'd by Decca Records A Div. of MCA, Inc., New York, U.S.A.
SEP 30 1967
RECORD NO.
32205
(119,374)✣
(2:13)
Vocal With
Instrumental
Accompaniment
Sanphil Music Co.-
Roznique Music Co.-
Nozark Music Co.
(BMI)
Promotion Copy
Not For Sale
BROKEN HEARTS
(D. Cook-G. Robau)
THE DREAM MACHINE
PRODUCED BY GERNHARD ENTERPRISES
IN ASSOCIATION WITH JOHN BRUMAGE


Verve®
Records
JOHN ERIC
& THE
ISOSCELES
POPCICLES
GONNA
CHANGE
MY MIND
(John Hass-
Jerry Amarosa-
Bob McRee)
VK 10589
(104,358)
Produced By Plenty
Green Productions
Crazy Cajun
Music &
International City
Music (BMI)—2:35
MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U.S.A.


Verve®
Records
JOHN ERIC
& THE
ISOSCELES
POPCICLES
I BEEN
TRYING
(J. A. Bankhead,
Jr.-Jerry Amarosa-
B. McRee)
VK 10589
(104,359)
Produced By Plenty
Green Productions
Ermi Music &
International City
Music (BMI)—2:41
MGM RECORDS – A DIVISION OF METRO-GOLDWYN-MAYER, INC. – Made in U.S.A.

A WORLD OF LOVE

(J. Coleman)



vault

2525 W. 9th Street
Los Angeles
California 90006

V-951

Mothball Music
Co. (BMI)
Time 2:41

(M-422)

Produced by
Stan Silver
Enterprises

T-69

THE NEW WORLD

WITH

MARY LOU

SMALL TOWN GIRL

(J. Scott)



vault

2525 W. 9th Street
Los Angeles
California 90006

V-951

Prima Donna
Music Co. (BMI)
Time 2:13

(M-423)

Produced by
Stan Silver
Enterprises

THE NEW WORLD

WITH

MARY LOU


"COLUMBIA" AND TRADE MARKS. REG. U.S. PAT. OFF. MARCAS REGISTRADAS
TRADE MARK. MADE IN U.S.A.
COLUMBIA
PROMOTION RECORD
NOT FOR SALE
HIGH-FIDELITY PLUS
4-21474
JZSP 37304
45 RPM
2:39
(ASCAP)
Milene Music
48
RUN BOY
- Heath -
RAY PRICE


"COLUMBIA" AND TRADE MARKS. REG. U.S. PAT. OFF. MARCAS REGISTRADAS.
TRADE MARK. MADE IN U.S.A.
COLUMBIA
PROMOTION RECORD
NOT FOR SALE
HIGH-FIDELITY PLUS
4-21474
JZSP 37305
45 RPM
2:52
(BMI)
Apache Music Co.
48
YOU NEVER WILL BE TRUE
- Price -
RAY PRICE

Capitol

REG. U.S PAT OFF.

PROMOTIONAL RECORD



Fairway Music
Corp.
BMI-2:35
F3222

Vocal with
Instrumental
Accompaniment
(45-13677)

I THOUGHT OF YOU

(Jimmy Rollins)

JEAN SHEPARD

with Bill Woods' Orchestra

MANUFACTURED BY CAPITOL RECORDS, INC. U. S. A. • NOT FOR SALE • RESTRICTED TO PROMOTIONAL USE ONLY


Capitol
REG. U S PAT OFF.
PROMOTIONAL RECORD
Central Songs, Inc.
BMI-2:46
F3222
Vocal with
Instrumental
Accompaniment
(45-13676)
49
BEAUTIFUL LIES
(Jack Rhodes)
JEAN SHEPARD
with Bill Woods' Orchestra
MANUFACTURED BY CAPITOL RECORDS, INC. U. S. A. · NOT FOR SALE · RESTRICTED TO PROMOTIONAL USE ONLY


RCA VICTOR
47-8360
Elvis Presley
Music Inc., BMI
RPKM-0234
2:13
45
RPM
VIVA LAS VEGAS
(from the M-G-M motion picture release
"Viva Las Vegas") (Doc Pomus-Mort Shuman)
ELVIS PRESLEY
with the Jordanaires


RCA VICTOR
47-8360
Progressive Music
Pub. Co. Inc., BMI
RPKM-0235
3:03
45
RPM
WHAT'D I SAY
(from the M-G-M motion picture release
"Viva Las Vegas") (Ray Charles)
ELVIS PRESLEY
with the Jubilee Four and
Carole Lombard Quartet


GA
Challenge
ULTRA HIGH FIDELITY
45 RPM
45 RPM
(45-146)
Golden West
Melodies, Inc.
BMI
SIDE 1
Time: 2:16
TRAIN TO NOWHERE
(Dave Burgess)
THE CHAMPS
1016


GA
Challenge
ULTRA HIGH FIDELITY
45 RPM
45 RPM
(45-147)
Jat Music Co.
BMI
SIDE 2
Time: 2:09
TEQUILA
(Chuck Rio)
THE CHAMPS
1016


Mercury
RECORDS
HIGH FIDELITY
71398X45
YW16474
Figure Music
(BMI) 2:20
Vocal by
Gino & Gina
KOOKA-DONG
(Chinese Proverb)
(Swirn-Giosasi)
GINO & GINA
MERCURY RECORD CORPORATION · MADE IN U.S.A.


Mercury
RECORDS
HIGH FIDELITY
71398X45
YW16473
Figure Music
(BMI) 2:21
Vocal by
Gino & Gina
YOU'RE MINE ALONE
(Swirn-Giosasi)
GINO & GINA
MERCURY RECORD CORPORATION · MADE IN U.S.A.


ABC-PARAMOUNT
Jat Music Co.
BMI — 2:06
45-9899
AMP 45-3196
TEQUILA
(Chuck Rio)
EDDIE PLATT
AND HIS ORCHESTRA
A PRODUCT OF AM-PAR RECORD CORP.


ABC-PARAMOUNT
Sun Crest Music Co.
BMI — 2:04
45-9899
AMP 45-3197
POPCORN
(Ray Johnson)
EDDIE PLATT
AND HIS ORCHESTRA
A PRODUCT OF AM-PAR RECORD CORP.


SPIRAL
RECORD CORP.
875 - Fifth Ave., New York, N. Y.
Spiral Record
Corp. Pub.-ASCAP
MO9W-5727
Side I
M-14
Time 1:41
OLIVER TWIST
(Gladys Shelley - Rod McKuen)
ROD McKUEN
1407


SPIRAL
RECORD CORP.
875 - Fifth Ave., New York, N. Y.
Spiral Record
Corp. Pub.-ASCAP
MO9W-5726
Side II
M-7
Time 2:00
CELEBRITY TWIST
(Gladys Shelley - Rod McKuen)
ROD McKUEN
1407


SOMA RECORD CO. MINNEAPOLIS, MINNESOTA
soma
Peer (BMI)
2:20 William
Dreger, Producer
KB 1774 A
9
1137
MULE SKINNER BLUES
(JIMMY RODGERS)
THE FENDERMEN
Vocal—Phil Humphrey
Lead Guitar-Jim Sundquist


SOMA RECORD CO. MINNEAPOLIS, MINNESOTA
soma
Bengtsson (BMI)
1:39 William
Dreger, Producer
1137
TORTURE
(Sundquist-Humphrey)
THE FENDERMEN
KB 1774 B

"TIGER TWIST"

(H. Tical)
From The Motion Picture
"Tropico De Notte"



KC 101 (A)
N8OW-5439

Sweco Music Corp.
BMI
Time: 1:58

Reg. U.S. Pat. Off
RECORDS

ARMANDO SCIASCIA
& HIS ORCH.

"BI-A-BI CHUCA"

(H. Tical)
From The Motion Picture
"Tropico De Notte"



KC 101 (B)
N8OW-5440

Sweco Music Corp.
BMI
Time: 2:00

Reg. U.S. Pat. Off
RECORDS

ARMANDO SCIASCIA
& HIS ORCH.


SUN
Hi Lo Music,
Inc.
BMI
U-358
Vocal
1:50
I FORGOT TO REMEMBER TO FORGET
(Kesler-Feathers)
JOHNNY CASH
AND THE TENNESSEE TWO
321
MEMPHIS, TENNESSEE


SUN
Jack Clement
Music, Inc.
BMI
U-359
Vocal
1:54
KATY TOO
(Clement-Cash)
JOHNNY CASH
AND THE TENNESSEE TWO
321
MEMPHIS, TENNESSEE

SEND WALLACE TO THE WHITE HOUSE ELECTION DAY...

(Copyright Applied For)

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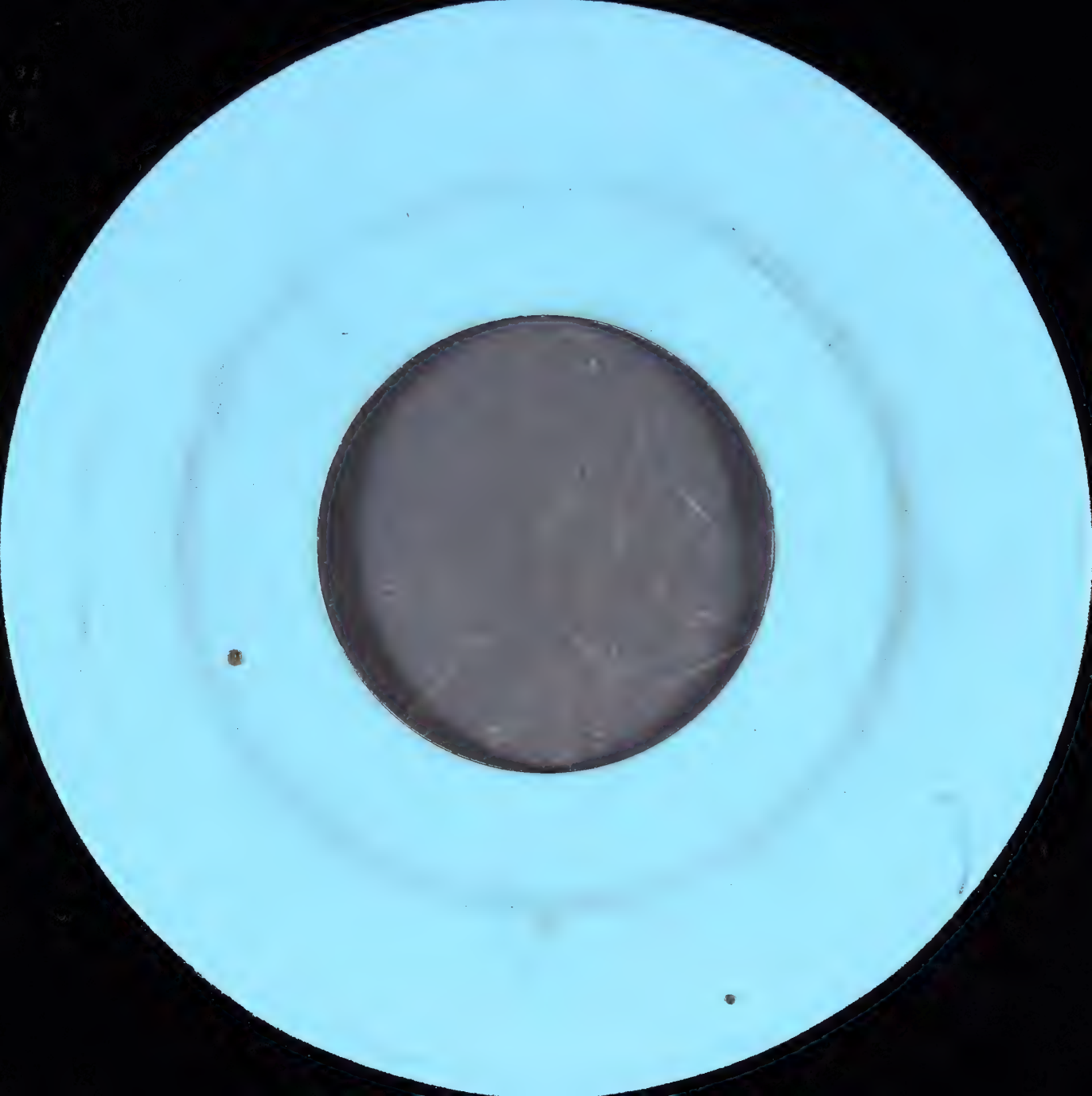


45 RPM

ALL RIGHTS RESERVED BY STALLINGS & ATHERTON

1. WALLACE SONG (Vocal) 1:00
2. WALLACE SONG (Inst.) 1:00

PRODUCED BY
STALLINGS & ATHERTON
BOX 1111
NACOGDOCHES, TEX.



WALLACE CAMPAIGN
RADIO

Side A

45 RPM



1291 WAL.

#1. Communism — 60 Sec.
#2. Taxes — 60 Sec.
#3. Law and Order — 60 Sec.
#4. Viet Nam — 60 Sec.

WALLACE CAMPAIGN
RADIO



Side B

45 RPM

1291 WAL.

#1. Law and Order — 30 Sec.
#2. Foreign Aid — 30 Sec.
#3. Law and Order — Local Tag — 30 Sec.
#4. Schools — Local Tag — 30 Sec.

25 YEARS OF CHICANO ROCK

BABY WE'RE THROUGH

(H.& M. Gonzalez)

RAMPART



SIDE A

FARO MUSIC PUB.
(BMI) Time: 2:32
A JOINT EFFORT
PRODUCTION
MCF 2007-A

LAVA & THE HOT ROCKS

© Ⓟ 1985 GORDO

SILVER ANNIVERSARY EDITION

25 YEARS OF CHICANO ROCK

RAMPART

HERE I GO

(H.& M. Gonzalez)



SIDE B

FARO MUSIC PUB.
(BMI) Time: 3:20
A JOINT EFFORT
PRODUCTION
MCF 2007-B

LAVA & THE HOT ROCKS

℗ © 1985 GORDO

SILVER ANNIVERSARY EDITION

GME

A DIVISION OF GROVES MUSIC ENTERPRISES

5484 Lenox Drive

San Diego, CA 92114

GME-5485 A

Septette Pub.
BMI

STEREO

Time 2:30

℗1978 GME

VOCAL

RAY

BRAND NEW CAR

(E. Groves)

BIG BOY GROVES

Prod. by E. Groves


GME
A DIVISION OF GROVES MUSIC ENTERPRISES
5484 Lenox Drive
San Diego, CA 92114
GME-5485 B
Septette Pub.
BMI
STEREO
Time 2:32
℗1978 GME
INSTRUMENTAL
RIDE ON
(E. Groves)
BIG BOY GROVES
Prod. by E. Groves

TOM PETTY

PRODUCED BY RICK RUBIN
WITH TOM PETTY
& MIKE CAMPBELL

7-17925-A
5:10
(Album Version)







From the Warner Bros.
album WILDFLOWERS
(1/4/2-45759)

Gone Gator Music ASCAP

IT'S GOOD TO BE KING

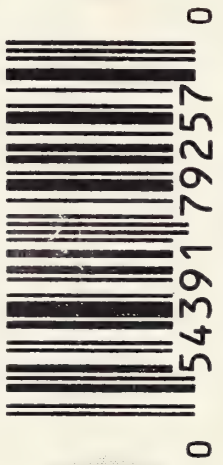
(Words & Music by Tom Petty)

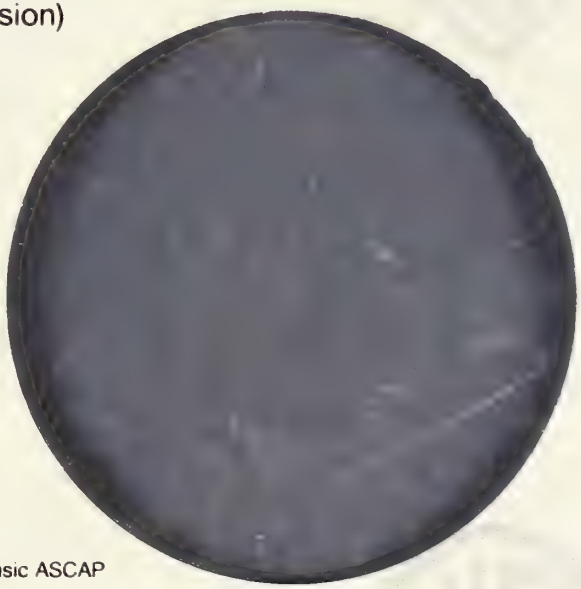
℗1994 Warner Bros. Records Inc.

TOM PETTY

PRODUCED BY RICK RUBIN
WITH TOM PETTY
& MIKE CAMPBELL
Mixed by Richard Dodd

7-17925-B
2:45
(Acoustic Version)







Original version available
on the Warner Bros. album
WILDFLOWERS (1/4/2-45759)

Gone Gator Music ASCAP

CABIN DOWN BELOW

(Words & Music by Tom Petty)

℗1994 Warner Bros. Records Inc.


5/4/72
ASYLUM RECORDS
VOCAL
AS-24228 SP
MONO
AS-11005
Pub., Benchmark Music; ASCAP
Time: 3:21
8:09
TAKE IT EASY
(Jackson Browne - Glenn Frey)
EAGLES
Produced by Glyn Johns
℗ 1972 Asylum
MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.

UPTOWN RECORDS



A SIDE

UPTS7-54526

MC 39383E

(Radio Version)

4:30 ASCAP

℗ 1992 MCA Records, Inc.

REMINISCE

(Kenneth "G - Love" Greene-Dave "Jam" Hall)

PRODUCED BY DAVE "JAM" HALL FOR UNTOUCHABLES ENTERTAINMENT, INC.

Co-Produced by Sean "Puffy" Combs Execcutive Producers: Sean "Puffy" Combs, Kurt Woodley and Charlie Davis Original version appears on the Mary J. Blige album, "What's The 411?" UPT-10681 Stone Jam Publishing/WB Music Corp./Ness, Nitty & Capone Inc.

MARY J. BLIGE

.MCA RECORDS

MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608


UPTOWN
RECORDS
B SIDE
UPTS7-54526
MC 39384
(Instrumental)
5:17 ASCAP
® 1992 MCA
Records, Inc.
REMINISCE
(Kenneth "G - Love" Greene-Dave "Jam" Hall)
PRODUCED BY DAVE "JAM" HALL FOR UNTOUCHABLES ENTERTAINMENT, INC.
Co-Produced by Sean "Puffy" Combs Execcutive Producers: Sean "Puffy" Combs, Kurt Woodley
and Charlie Davis Original version appears on the Mary J. Blige album, "What's The 411?",
UPT-10681 Stone Jam Publishing/WB Music Corp./Ness, Nitty & Capone Inc.
MARY J. BLIGE
.MCA RECORDS
MFD. BY MCA RECORDS, INC., 70 UNIVERSAL PLAZA, UNIVERSAL CITY, CALIF. 91608


MARCA REGISTRADA
MADE BY DECCA RECORDS, INC. NEW YORK, U. S. A.
DECCA®
SAMPLE COPY—NOT FOR SALE
RECORD NO.
9-29755
(45-87713)◈
(2:18)
Singing With
Instrumental
Accompaniment
Copar Music
Time 2:18 (BMI)
MISSING YOU
(Red Sovine-Dale E. Noe)
RED SOVINE


Dot
REG. U. S. PAT. OFFICE
DOT RECORDS, INC., GALLATIN, TENN.
American
Music Inc.
45-1266
E4KW-7901
M-8427
30
WHEN THE ROSES BLOOM AGAIN
(A. Delmore–R. Delmore)
MAC WISEMAN
8-55


Dot
REG. U. S. PAT. OFFICE
DOT RECORDS, INC., GALLATIN, TENN.
Milene
Music Corp.
ASCAP
45-1266
E4KW-7903
M-8429
FIRE BALL MAIL
(Floyd Jenkins)
MAC WISEMAN
8-55


Dot
REG. U. S. PAT. OFFICE
DOT RECORDS, INC.
GALLATIN, TENN.
Acuff-Rose
Pub. Co.
(BMI)
45-1158
(E2-KW-8785)
M-7033
14
YOU'RE SWEETER THAN
HONEY
(C. Krise)
MAC WISEMAN


Dot
REG. U. S. PAT. OFFICE
DOT RECORDS, INC., GALLATIN, TENN.
Vocal
with Instrumental
Accompaniment
45-1158
(E2-KW-8786)
M-7034
DON'T LET YOUR SWEET LOVE DIE
(Roy Hall)
MAC WISEMAN

RCA VICTOR

RECORD PREVUE

RCA VICTOR — RCA MONOGRAM — DOG & PHONOGRAPH — HIS MASTER'S VOICE — "RED SEAL" REG. U.S. PAT. OFF. — MARCAS REGISTRADAS

RCA VICTOR DIV.
CAMDEN, N. J.

RADIO CORPORATION
OF AMERICA

Hill and Range
BMI

(F2WW-6260)

NOT FOR SALE
47-6289
"NEW ORTHOPHONIC"
HIGH FIDELITY

LET'S SQUIGGLE

(Gary Walker)

PORTER WAGONER

Time: 2:21

THE

EARTH SATELLITE

Side A

45 RPM



M · R
RECORD

NARRATION BY

ALLAN FORD

SIGNALS FROM OUTER SPACE

Side B

45 RPM



M · R
RECORD

ACTUAL RECORDING OF THE
SIGNALS BROADCAST BY THE
FIRST EARTH SATELLITE.
OCTOBER, 1957


WARNER BROS.
RECORDS
MADE IN U.S.A. • WARNER BROS. RECORDS INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.
NIKITA
THE K
And The
Friends Of Ed
Labunski
7005
(K51249)
GO GO RADIO MOSCOW
(Dreeben-Labunski) Last Resort - BMI - 3:25
Parodies Include: TELL IT TO THE RAIN (Petrillo-
Cifelli) Saturday Music - BMI GEORGY GIRL
(Springfield-Dale) Chappell & Co. Inc.-ASCAP
WE AIN'T GOT NOTHIN' YET (Gilbert-Scala-
Esposito) Ananga-Ranga Music - BMI
Produced by Ed Labunski &
Hal Dreeben


WARNER BROS.
RECORDS
MADE IN U.S.A. • WARNER BROS. RECORDS INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES INC.
THE FRIENDS OF ED LABUNSKI
7005
(K51250)
THE SPOILER
(Ed Labunski)
Last Resort BMI - 2:25
Produced by Ed Labunski

CONELRAD

1960



45 RPM

NYSCDC-2

New York State
Civil Defense Commission

Gen. C. R. Huebner, Director



Salsoul™
RECORDS



Produced By
Jeff Collins
And
Paul Saca For
Duval Records
And Filmworks,
Inc.
Arranged By
Joaquin
Guergo
"A Tom
Moulton Mix"

MONO
S7 2084 (DJ)
S7 2084 A
SIDE A
NOT
FOR SALE
BMI
3:12

(I WANNA) GO HOME WITH YOU
(J. Collins-P. Saca)
THE MIAMI DISCO BAND
featuring BEVERLY BARKLEY
℗1979 Salsoul Record Corp.

MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016

Salsoul™ RECORDS



Produced By
Jeff Collins
And
Paul Saca For
Duval Records
And Filmworks,
Inc.
Arranged By
Joaquin
Guergo
"A Tom
Moulton Mix"

STEREO
S7 2084 (DJ)
S7 2084 A
SIDE A
NOT
FOR SALE
BMI
3:12

(I WANNA) GO HOME WITH YOU
(J. Collins-P. Saca)
THE MIAMI DISCO BAND
featuring BEVERLY BARKLEY
℗1979 Salsoul Record Corp.

MFG. BY SALSOUL RECORDS 240 MADISON AVE., N.Y., N.Y. 10016

FANTASTIC

RECORDS

A DIVISION OF SER PRODUCTIONS, INC.



Resco Music
BMI
Time 2:59

F-001
(H-009)
A Ser
Production

KNOCK KNEES

(J. Turnero)

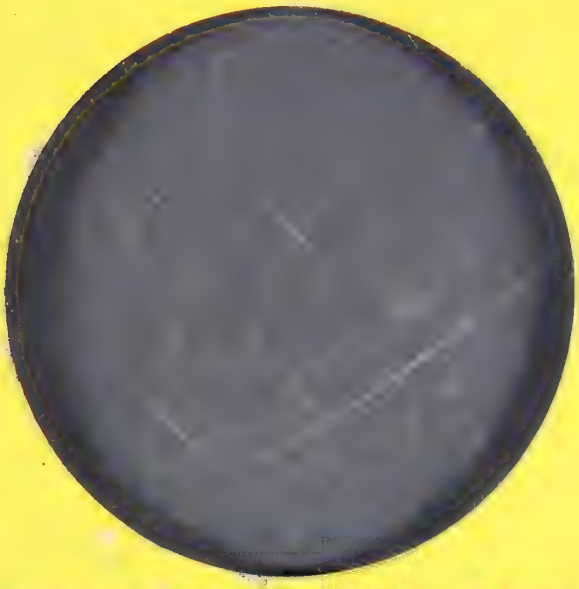
"SWEETS" REED

Arr. and Cond. by Ernie Freeman
and Rene Hall
Supervised by Skip Layne

FANTASTIC

RECORDS

A DIVISION OF SER PRODUCTIONS, INC.



Resco Music
BMI
Time 2:24

F-001
(H-010)
A Ser
Production

THAT'S WHY I'M MESSIN' 'ROUND HERE

(J. Turnero-A. Reed)

"SWEETS" REED

Arr. and Cond. by Ernie Freeman
and Rene Hall
Supervised by Skip Layne

Verve®

SPECIAL DISC JOCKEY RECORD

MYRNA SMITH

Prod. By
Garry Sherman/
Kahn Assoc.

Arr. By
Garry Sherman

MOVE A LITTLE CLOSER TO HIM

(Sherman-Elgin)



VK-10497
(102,104)

Copperleaf Music
BMI
2:29

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

Verve®

SPECIAL DISC JOCKEY RECORD

MYRNA SMITH

Prod. By
Garry Sherman/
Kahn Assoc.

Arr. By
Garry Sherman

SOUND OF TEARS

(Sherman-Elgin)



VK-10497
(102,106)

Copperleaf Music
BMI
2:30

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

LOOK TO KOOL FOR THE HITS

KOOL

RECORDS



Allstar
ASCAP-2:17
K-1254

1004-45
HIGH FIDELITY
UNBREAKABLE

MAY YOUR WISH COME TRUE

(Marie C. Laura)

BURT & CHARLIE

MFG'D BY KOOL RECORD CO. 8029 GULF FREEWAY - HOUSTON, TEXAS

LOOK TO KOOL FOR THE HITS

KOOL

RECORDS



Allstar
ASCAP-1:50
K-1255

1004-45
HIGH FIDELITY
UNBREAKABLE

IT'S YOU I'M THINKING OF

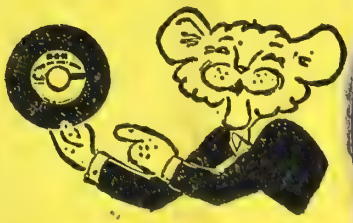
(M. Laura-D. James)

BURT & CHARLIE

MFG'D BY KOOL RECORD CO. 8029 GULF FREEWAY - HOUSTON, TEXAS

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Hodi Music
BMI
2:35

K13862
(103,867)

★

THE WORD CALLED LOVE

(The Sound Of Christmas)
(Rhys O'Brien)

RHYS O'BRIEN

Prod. By Phil Ramone
For Mangum-St. James Prod.

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Hodi Music
BMI
2:01

K13862
(103,868)

CHRISTMAS MORNING

(Rhys O'Brien)

RHYS O'BRIEN

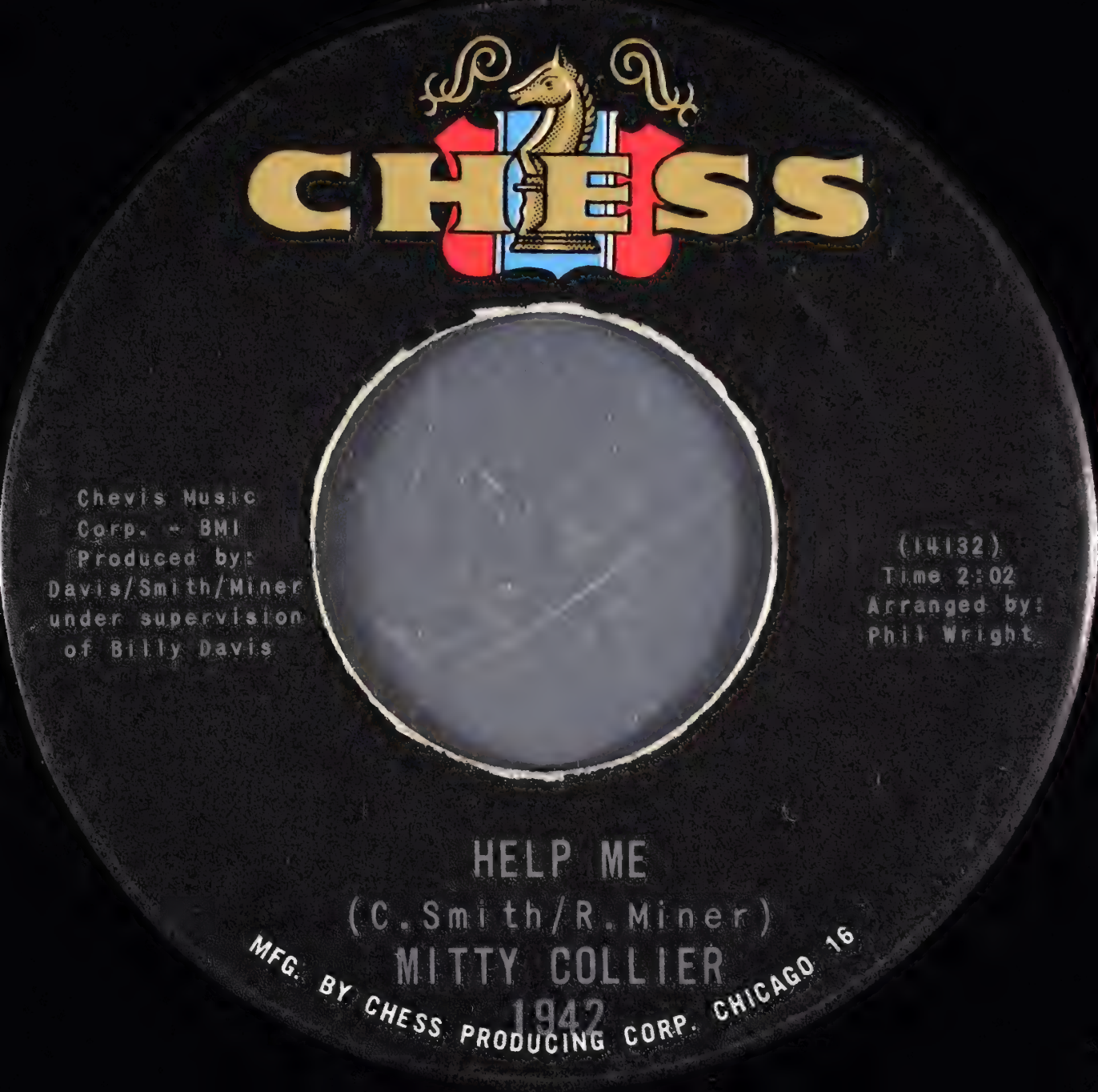
Prod. By Phil Ramone
For Mangum-St. James Prod.

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.


Jewel..... RECORDS
©1965
Maclen
Music
BMI
Time: 3:34
Prod by
Gene Kent
JEWEL
802
SL-1543
WHY DON'T WE DO IT IN
THE ROAD?
(LENNON-McCARTNEY)
LOWELL FULSOM
PRODUCED BY JEWEL RECORDS - 728 TEXAS ST. SHREVEPORT, LA.


Jewel..... RECORDS
©1965
Su-Ma/
Little M
BMI
Time: 2:45
Prod by
Fats
Washington
J
S
TOO SOON
(FATS WASHINGTON)
LOWELL FULSOM
PRODUCED BY JEWEL RECORDS - 728 TEXAS ST. SHREVEPORT, LA.


CHESS
Chevis Music
Corp. - BMI
Produced by:
Billy Davis
(1413I)
Time 3:15
Arranged by:
Phil Wright
FOR MY MAN
(Billy Davis)
MITTY COLLIER
1942
MFG. BY CHESS PRODUCING CORP. CHICAGO 16


CHESS
Chevis Music
Corp. - BMI
Produced by:
Davis/Smith/Miner
under supervision
of Billy Davis
(14132)
Time 2:02
Arranged by:
Phil Wright
HELP ME
(C.Smith/R.Miner)
MITTY COLLIER
1942
MFG. BY CHESS PRODUCING CORP. CHICAGO 16


THERE'S SOMETHING ON YOUR MIND
(C.J.McNeely)
Mercedes Mus.Co. BMI
2:35
66216
IM-6301
Producer
Scott Turner
BABY RAY
Arr. by Scott Turner & Charlie McCoy
IMPERIAL
A PRODUCT OF LIBERTY RECORDS
A DIVISION OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA


THE HOUSE ON SOUL HILL
(Scott Turner-Ray Eddlemon)
Metric Music Co. BMI
2:04
66216
IM-6302
Producer:
Scott Turner
BABY RAY
Arr. by Scott Turner & Charlie McCoy
IMPERIAL
A PRODUCT OF LIBERTY RECORDS
A DIVISION OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA

45 RPM

ATCO

RECORDS



68-C-14930 SP
PLUG SIDE

45-6627
VOCAL
Pub., World War Three-Downstairs, BMI
~~Time: 2:52~~

TURN OUT THE FIRE

(K. Gamble-M. Farrow-T. Bell)

THE SOUL SURVIVORS

Arranged by Bobby Martin & Thom Bell
Produced by Gamble-Huff

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

45 RPM

ATCO

RECORDS



68-C-14929 SP

45-6627

VOCAL

Pub., Soul Survivors Pub., LTD., BMI

Time: 2:20

GO OUT WALKING

(R. Ingui-P. Venturini-E. Leonetti)

THE SOUL SURVIVORS

Arranged by Bobby Martin & Thom Bell

Produced by Gamble-Huff

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.


CALLA
RECORDS
1631 BROADWAY
N.Y.C., N.Y.
STEREO
A Deek Atkins
Production
Arranged by:
Deek Atkins
Band
Conducted by:
Richard Pegee
C-165
C-165-A
Sea-Jack Music,
Inc./
Jamf Music,
Inc.-BMI
Time: 5:05
"OH HAPPY DAY"
(Deek Atkins)
THE BILLY MITCHELL GROUP


CALLA
RECORDS
1631 BROADWAY
N.Y.C., N.Y.
STEREO
A Deek Atkins
Production
Arranged by:
Deek Atkins
Band
Conducted by:
Richard Pegee
C-165
C-165-B
Wilderness
BMI
Time: 3:03
"THE CHOKIN' KIND"
(Harlan Howard)
THE BILLY MITCHELL GROUP

PINK
VAULT

PV—08
A

33
RPM



THINKING MISSES

1. Stand Up
2. Dirt Is On Floor

p. 1989 Wet Sounds

PINK
VAULT

PV-08
B

33
RPM



THINKING MISSES

1. The Party
2. Santa Claus 2
3. Untitled

p 1989 Wet Sounds


LA ROSA
Trade Mark Reg.
Made in U.S.A. by
LA ROSA RECORDS
Verroca Music-BMI
TIME: 2:32
101A
ZTSP 86513
Arranged By
Teacho Wiltshire
Produced By
Verroca & Rosa
SAVE HER LOVE FOR ME
(Steve V. Verroca)
FRANKIE LOVE


LA ROSA
Trade Mark Reg.
Made in U.S.A. by
LA ROSA RECORDS
Hill & Range-BMI
TIME: 2:31
101B
ZTSP 86514
Arranged By
Teacho Wiltshire
Produced By
Verroca & Rosa
FIRST STAR
(D. Pomus. M. Shuman)
FRANKIE LOVE

WORD

MEADOWGREEN

SIDE A
45 RPM
STEREO

TIME: 5:37

684920-DJ
(9016849203)

FOR PROMOTION
ONLY
NOT FOR SALE



(Larry Bryant)
(Stonebrook Music
Co.-SECAC)

(From the
Word-
Meadowgreen LP
"Silent Movies"
7014165577)

Produced by
Joe Huffman

FROG IN A BOX
LARRY BRYANT

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WORD

MEADOWGREEN

SIDE B
45 RPM
STEREO

684920-DJ
(9016849203)



TIME: 1:00

FOR PROMOTION
ONLY
NOT FOR SALE

INTERVIEW WITH LARRY BRYANT

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CITATION

RECORDS



Side A

Time 2:45
17371

IT REMINDS ME

D. Casaubon

DISTANT SOUNDS

CITATION

RECORDS

Side B

Time 2:14
17372

DREAMIN'

B. Bembenek

DISTANT SOUNDS

PART II

Family Life Radio Spots

UNDERSTANDING AND FORGIVENESS. . .

two important qualities of lasting marriage

Marriage is a relationship which can provide an atmosphere for developing loving, caring persons. But, we are painfully aware many marriages are hurting. Many need a nudge in the direction of reconciliation.

33 1/3 rpm (NR6181)

X 75 30

For Public Service Release

1.	"Kiss Her Again"	:60
2.	"Doctor's Advice"	:30
3.	"Your Wife's Dishes?"	:30
4.	"Forgive Her"	:60
5.	"Forgive Him"	:60
6.	"Leaving Isn't Answer"	:30

Produced by: The Mennonite Churches
Distributed by:
Mennonite Media Services
Harrisonburg, Va. 22801
(703) 434-2026

PART II

Family Life Radio Spots

UNDERSTANDING AND FORGIVENESS. . .

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Marriage is a relationship which can provide an atmosphere for developing loving, caring persons. But, we are painfully aware many marriages are hurting. Many need a nudge in the direction of reconciliation.

33 1/3 rpm (NR6181)

X 75 30

10-3-75

For Public Service Release

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3.	"Your Wife's Dishes?"	:30
4.	"Forgive Her"	:60
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Produced by: The Mennonite Churches
Distributed by:
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Harrisonburg, Va. 22801
(703) 434-2026

FOOD, NUTRITION & HEALTH

U.S. Departments of Agriculture,
Health, Education and Welfare,
Grocery Manufacturers of America.

FNH - 111
Side A



33⅓ RPM
(FNH - 111 A)

1. Pregnant Woman	30 sec.
2. Diet	30 sec.
3. School	30 sec.

Volunteer Agency
Young & Rubicam International, Inc.
A Public Service of this Station &
The Advertising Council

Ad Council

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U.S. Departments of Agriculture, Health, Education and Welfare, Grocery Manufacturers of America.

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Volunteer Agency

Young & Rubicam International, Inc.
A Public Service of this Station &
The Advertising Council

Ad Council

SUMMER 1975

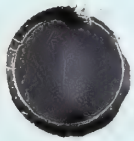
SAVE THE CHILDREN FEDERATION

345 East 46th Street
New York, N.Y. 10017

Founded 1932

Member of the American Council of Voluntary Agencies for Foreign Service

SIDE 1
DR 6115



33.3
Universal Groove

1.	HUNGER	.60
2.	BILLS	.60
3.	SATISFACTION	.30
4.	INVESTMENT	.30
5.	JOIN THE MARCH	.10
6.	SAY "YES"	.10

SUMMER 1975

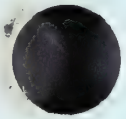
SAVE THE CHILDREN FEDERATION

345 East 46th Street
New York, N.Y. 10017

Founded 1932

Member of the American Council of Voluntary Agencies for Foreign Service

SIDE 2
DR 6116



33.3
Universal Groove

1. HARD LIFE	.60
2. PICNIC	.60
3. DISASTER	.30
4. RACE OF LIFE	.30
5. LUCK	.10
6. HELP	.10

SOIL CONSERVATION SERVICE
U.S. Department of Agriculture
Washington, D.C. 20250

VOICES OF CONSERVATION #9

Produce and Protect

SIDE ONE **33⅓ RPM**

1. Prevent Soil Erosion	:30
2. Check Soil First	:30
3. Soil Surveys Help	:10
4. Conservation Farming	:10

Voiced by BILL HART

SOIL CONSERVATION SERVICE
U.S. Department of Agriculture
Washington, D.C. 20250

VOICES OF CONSERVATION #9

Produce and Protect

SIDE TWO **33⅓ RPM**

1. Home And The Environment	:60
2. Rain, For Good Or Bad	:30
3. Millions More Acres	:20
4. America's Conservationist	:10

Voiced by BILL HART

STUDIO 'V'

33 1/3 MICROGROOVE
107301 A

AMERICAN CANCER SOCIETY®

AUDIENCE PROMOTION FOR CONTINUOUS USE

"MISS HOPE OF PENNSYLVANIA CANCER PROMO MESSAGES"

1. (:30) HOPE
2. (:40) IMPOSSIBLE DREAM
3. (:30) ONE-IN-FOUR
4. (:30) HEALTH CHECK-UP
5. (:12) LEARN SAFEGUARDS
6. (:20) GENERAL
7. (:50) SAFEGUARDS
8. (:60) CHILDREN'S CANCER
9. (:60) HEALTH CHECK-UP

STUDIO "V" RECORDING LABS 440 BIRCH ST., SCRANTON, PA. 18505

MUSICAL THEME FOR

THE PET PATROL

(LOST AND FOUND PET BROADCASTS)



AHA-17A
CR 9039

45 RPM
2:15-ASCAP

TITLE: PIRATE PATROL

(JULIUS STEFFARO)

PUBLISHER: DEWOLFE

THE AMERICAN HUMANE ASSN.

Box 1266

DENVER, COLORADO

THE PET PATROL

(LOST AND FOUND PET BROADCASTS)

AHA-17B
CR 9040

45 RPM

1. ONE MINUTE FORMAT
(MUSIC BACKGROUND IN CLEAR :37 SEC)
2. INTRODUCTION ONLY (:15 Sec)
3. TAG ONLY (:15 Sec)

THE AMERICAN HUMANE ASSN.
BOX 1266
DENVER, COLORADO

A PUBLIC SERVICE
CAMPAIGN FOR LOVE

©1974 FRANCISCAN COMMUNICATIONS CENTER
1229 SOUTH SANTEE STREET
LOS ANGELES, CALIF. 90015

SIDE ONE

AUDIOSPOTS MAY NOT BE ALTERED WITHOUT PERMISSION

ALL 60 SECONDS
SFPA-5A
33 1/3

1. *BUILD A NEW WORLD*
2. *WHERE'S AL?*
3. *I WON'T FORGET*
4. *MAKE A WISH*

WRITTEN AND PRODUCED BY
ED WROBLESKI C.S.P.
STUDIO MIX: BELL SOUND,
LOS ANGELES

A PUBLIC SERVICE
CAMPAIGN FOR LOVE

©1974 FRANCISCAN COMMUNICATIONS CENTER
1229 SOUTH SANTEE STREET
LOS ANGELES, CALIF. 90015

SIDE TWO

AUDIOSPOTS MAY NOT BE ALTERED WITHOUT PERMISSION

ALL 30 SECONDS
SFPA-5B
33⅓

1. *KEEP TRYING*
2. *BUILD A NEW WORLD*
3. *WHERE'S AL?*
4. *I WON'T FORGET*
5. *MAKE A WISH*

WRITTEN AND PRODUCED BY
ED WROBLESKI C.S.P.
STUDIO MIX: BELL SOUND,
LOS ANGELES



in cooperation with

U.S. Consumer
Product Safety Commission

presents

Child Entrapment Prevention Campaign

Series V

Public Service Annoucements

Side 1 **33 1/3 RPM**

Cut 1. Policeman 60 sec.

Cut 2. Policeman 30 sec.

Cut 3. Scenes 30 sec.

Cut 4. Children Playing 30 sec.

Cut 5. Search 20 sec.

Cut 6. Search 10 sec.

Produced by
CREATIVE PRODUCTIONS, INC.
Chicago



in cooperation with

U.S. Consumer
Product Safety Commission

presents

Child Entrapment Prevention Campaign

Series V

Public Service Annoucements

Side 2 **33 1/3 RPM**

Cut 1. Ambulance Driver 60 sec.

Cut 2. Ambulance Driver 30 sec.

Cut 3. Definition 60 sec.

Cut 4. Definition 30 sec.

Cut 5. Question 20 sec.

Cut 6. Ten Minutes 10 sec.

Produced by
CREATIVE PRODUCTIONS, INC.
Chicago

PUBLIC SERVICE '75
MOTORCYCLE SAFETY
FOUNDATION

SIDE 1

KDF-630-A

:60 "Christmas Tree"
:60 "Tough Character"
:30 "100% Careful"
:20 "Thank You"
:10 "Watch for Them"

PUBLIC SERVICE '75
MOTORCYCLE SAFETY
FOUNDATION

SIDE II

KDF-630-B

:60	"Quiet Alice"
:60	"Beginning Rider"
:30	"Slogan"
:30	"Geraniums"
:20	"Threat"
:10	"Share"

NATIONAL WILDLIFE FEDERATION

1975 Public Service Campaign
Washington, D.C. 20036
Narrated by: LORNE GREENE

45 RPM
SIDE ONE



℗ NWF 1975
(NR5555-1)

:30 WOODS AND WETLANDS
:30 TEACH YOUR CHILDREN
:30 BALANCE OF NATURE
:10 WILDLIFE
:10 WILDLIFE HABITAT
:30 MUSIC ONLY

Prod. by Film 24, Louisville, Ky. 40201

NATIONAL WILDLIFE FEDERATION

1975 Public Service Campaign
Washington, D.C. 20036
Narrated by: LORNE GREENE

45 RPM
SIDE TWO



℗ NWF 1975
(NR5555-2)

:30 WOODS AND WETLANDS
:30 TEACH YOUR CHILDREN
:30 BALANCE OF NATURE
:10 WILDLIFE
:10 WILDLIFE HABITAT
:30 MUSIC ONLY

Prod. by Film 24, Louisville, Ky. 40201

PUBLIC SERVICE ANNOUNCEMENTS

SHOOTING SAFETY & CONSERVATION

33⅓ RPM

SIDE 1

CO 5925

1.	ROD TAYLOR	1:00
2.	GEN. JIMMY DOOLITTLE	1:00
3.	WARREN [illegible]	1:00
4.	ROBERT FULLER	:30
5.	CLAUDE OSTEEN	:30
6.	WARREN PAGE	:30

NATIONAL SHOOTING SPORTS FOUNDATION
1075 POST ROAD
RIVERSIDE, CONN. 06878

PUBLIC SERVICE ANNOUNCEMENTS

SHOOTING SAFETY & CONSERVATION

33⅓ RPM

SIDE 2

SO 5925

1.	SLIM PICKENS	1:00
2.	WARREN PAGE	1:00
3.	ROBERT [illegible]CK	:30
4.	WALTER ALSTON	:30
5.	WARREN PAGE	:30
6.	WARREN PAGE	:30
7.	WARREN PAGE	:30

NATIONAL SHOOTING SPORTS FOUNDATION
1075 POST ROAD
RIVERSIDE, CONN. 06878

PUBLIC SERVICE ANNOUNCEMENTS

CONSERVATION & SHOOTING SAFETY

33 1/3 RPM



SIDE 1

1.	Slim Pickens	1:00
2.	Slim Pickens	1:00
3.	Slim Pickens	1:00
4.	Robert Fuller	1:00
5.	Robert Fuller	1:00
6.	Robert Fuller	:45
7.	Robert Fuller	:30

National Shooting Sports Foundation
1075 Post Road
Riverside, Conn. 06878

PUBLIC SERVICE ANNOUNCEMENTS

CONSERVATION & SHOOTING SAFETY

33 1/3 RPM

SIDE 2

1.	Robert Stack	1:00
2.	Robert Stack	1:00
3.	Robert Stack	:45
4.	Robert Stack	:30
5.	Andy Griffith	:45
6.	Andy Griffith	:45
7.	Andy Griffith	:45

National Shooting Sports Foundation
1075 Post Road
Riverside, Conn. 06878

RELIGION
IN AMERICAN LIFE
Public Service Announcements
1972-73 Radio Campaign

Side 1
RIA 101

33⅓ RPM
(RIA 101 A)

1. "Did you Say God?" (music) 60 seconds
2. "Did you Say God?" (music) 30 seconds
3. "He Touches you" (music) 60 seconds
4. "Truth States Itself" (music) 60 seconds

Volunteer Agency
Lieberman ▪ Harrison, Inc.
A Public Service Campaign Of
THE ADVERTISING COUNCIL, Inc.

RIAL
RELIGION IN AMERICAN LIFE

ADVERTISING COUNCIL®

RELIGION
IN AMERICAN LIFE
Public Service Announcements
1972-73 Radio Campaign

Side II
RIA 101

33⅓ RPM
(RIA 101 B)

1. "Shoplifting" (announcer) 60 seconds
2. "Spiritual Schizophrenia (announcer) 60 seconds
3. "Moral Pollution" (announcer) 60 seconds
4. "Business Morality" (announcer) 30 seconds



5. "Open Housing" (announcer) 30 seconds
6. "My Health To Abuse" (announcer) 30 seconds

Volunteer Agency
Lieberman ▪ Harrison, Inc.
A Public Service Campaign Of
THE ADVERTISING COUNCIL, Inc.

RIAL
RELIGION IN AMERICAN LIFE

ADVERTISING COUNCIL



JW 142 **33 1/3 RPM**

No. 1	**60 seconds**
No. 2	**30 seconds**
No. 3	**10 seconds**

Volunteer Agency

Dancer Fitzgerald Sample, Inc.

A Public Service Campaign of

The Advertising Council

Ad Council



JW 142

33 1/3 RPM

No. 1	**60 seconds**
No. 2	**30 seconds**
No. 3	**10 seconds**

Volunteer Agency

Dancer Fitzgerald Sample, Inc.

A Public Service Campaign of

The Advertising Council

Ad Council



THE NATIONAL EXCHANGE CLUB

Toledo, Ohio 43606

33⅓ RPM

SIDE 1

CLP 6103

1973 Crime Prevention Radio Spots

1. Crime Prevention 10 sec.
2. Crime Prevention 20 sec.
3. Crime Prevention 30 sec.
4. Crime Prevention 30 sec.
5. Crime Prevention 60 sec.

COLUMBIA

NOT FOR RESALE

45 RPM

RADIO STATION COPY



SIDE 1
JZSP 111921

"HOLIDAY GREETINGS" VOICE TRACKS

1.	JIMMY DEAN	:05
2.	JERRY VALE	:09
3.	JERRY VALE	:08
4.	ANDY WILLIAMS	:06
5.	PATTI PAGE	:05
6.	PATTI PAGE	:08

℗ "COLUMBIA" MARCAS REG PRINTED IN USA

COLUMBIA

NOT FOR RESALE

45 RPM

RADIO STATION COPY



SIDE 2
JZSP 111922

"HOLIDAY GREETINGS" VOICE TRACKS

1.	PERCY FAITH	:04
2.	PERCY FAITH	:04
3.	PERCY FAITH	:04
4.	RAY CONNIFF	:05
5.	RAY CONNIFF	:06
6.	RAY CONNIFF	:10
7.	RAY CONNIFF	:08

® COLUMBIA MARCAS REG PRINTED IN USA

The AMA Presents

"Spots To Get Your Shots By"

Produced by Dick Orkin Creative Services, Chicago

"REMEMBER THE FIFTIES" (:60)
"REMEMBER THE FIFTIES" (:30)

"THE LAUGHING MAN" (:60)
"THE LAUGHING MAN" (:30)

"WIFE VS. HUSBAND" (:60)
"WIFE VS. HUSBAND" (:30)

DO NOT PLAY

THIS SIDE



THE 1974
MARCH OF DIMES
presents
DRAMATIZED ANNOUNCEMENTS
for
TEEN-AGE AUDIENCES

(for use Jan. 1 - 31, 1974)

Side A
ER 7339A

33⅓ RPM
Microgroove

1.	Mary Ann & Judy	:60
2.	Drug Rap Session	:60
3.	Hokey Pokey	:30
4.	Dance Marathon	:30
5.	Little Anthony	:30
6.	Walking Together	:30

THE NATIONAL FOUNDATION
Public Relations Department
Box 2000, White Plains, N.Y. 10602

THE 1974
MARCH OF DIMES

presents

SPORTS CELEBRITIES
ANNOUNCEMENTS

(for use Jan. 1 to 31, 1974)

Side B
ER 7339B

33⅓ RPM
Microgroove

1.	Willis Reed	:60
2.	Arnold Palmer	:30
3.	Janet Lynn	:30
4.	Bill Bradley	:30
5.	Ron Johnson	:20
6.	Janet Lynn	:10

THE NATIONAL FOUNDATION
Public Relations Department
Box 2000, White Plains, N.Y. 10602

Milk & Honey RECORDS

REC

FOR PROMOTIONAL USE ONLY

NOT FOR RESALE

'18

MD-107

Time: 2:26

Side A
Stereo

From the album
Every Single Day
SPCN 790-105-0020



℗ & ©1987
Milk & Honey Records
326 Abbey Lane,
Franklin, TN. 37064
Spring Arbor
Distributors 10885
Textile Road,
Belleville, Mich. 48111

YOU CAN LOVE AWAY MY FEARS

Nancy Honeytree

(Phill McHugh) © Brenrock Music/BMI

Milk & Honey

RECORDS

FOR PROMOTIONAL USE ONLY

NOT FOR RESALE



MD-107

Time: 3:37

Side AA
Stereo

From the album
Every Single Day
SPCN 790-105-0020

℗ & ©1987
Milk & Honey Records
326 Abbey Lane,
Franklin, TN. 37064
Spring Arbor
Distributors 10885
Textile Road,
Belleville, Mich. 48111

JESUS BE THE DADDY IN OUR HOUSE

Nancy Honeytree

(Nancy Honeytree & Steve Millikan) © 1986
Safe Harbour Music/ASCAP/
Son Worshipers Music/ASCAP


HILL COUNTRY
STORIES BY LYNDON B. JOHNSON
33 1/3 RPM
Stereo
WAS-33-7500
(25418)
Side 1
"DOGS HAVE ALWAYS BEEN MY FRIENDS"
"SINGING WITH YUKI"
©1975, A.C.R., INC., POST OFFICE DRAWER 4248, AUSTIN, TEXAS 78765
Awani Press, P.O. Box 881,
Fredericksburg, Texas 78624

HILL COUNTRY™

STORIES BY LYNDON B. JOHNSON

33 1/3 RPM
Stereo

WAS-33-7500
(25418)
Side 2

"TYING CANS ON JUDGE MARTIN'S DOGS' TAILS"

"WHY THE PRESIDENT OF MEXICO DIDN'T CATCH ANY FISH"

"LYNDON SURE HAS GONE UP IN THE WORLD"

©1975, A.C.R., INC., POST OFFICE DRAWER 4248, AUSTIN, TEXAS 78765

Awani Press, P.O. Box 881,
Fredericksburg, Texas 78624

LAG-003
℗ 1983

Lado A
45 RPM
Stereo

"EL POLLO PELAO"

(J. S. Vega)- Trulla

Canta: JOSE SANTIAGO VEGA

CONJUNTO LOS SUREÑOS DE LAJAS

con Callo al Acordeón

LAG-003
℗ 1983



Lado B
45 RPM
Stereo

"LA FOTOGRAFIA"

(J. S. Vega)- Guaracha

Canta JOSE SANTIAGO VEGA

CONJUNTO LOS SUREÑOS DE LAJAS

con Callo al Acordeón


WORLD RECORDS
Ti
MONTILLA
45/7457
LADO A
Bolero
SOÑANDO CONTIGO
(B. Paula)
EL GRAN TRIO
MERCADO ESTRADA
PAT OFF


SPANISH WORLD RECORDS, INC.
MONTILLA
45/7457
LADO B
Bolero
NO ME HACES FALTA
(Rafaelito Muñoz)
EL GRAN TRIO
TRADEMARK REG. U.S. PAT. OFF. - MARCA REGISTRADA

Belkis Concepción

& LAS CHICAS DEL CAN





Lado A
45 RPM
Stereo

Del LP
K-77

K-671
℗ 1983

LA AFRICANA

(Calixto Ochoa)- 4:39

Mfg. & Dist. by Karen Records in Rep. Dominicana & Role Discos in U.S.A.

Belkis Concepción

& LAS CHICAS DEL CAN



Lado B
45 RPM
Stereo

K-671
℗ 1983

Mfg. & Dist. by Karen Records in Rep. Dominicana & Role Discos in U.S.A.

TE DARIA

(W. Vargas)- 3:25

CORI

RECORDS

Somethin' Katchy



45 RPM
Nancy Tellier
Robert Rose

Side A
CR-3131
Peter Hume
Don Gaskill

YOU NEEDED ME

(Ray Goodrun Chappell & Co., Ironside Music)
ASCAP

Produced By
Robert Rose
&
Somethin' Katchy

CORI

RECORDS

Somethin' Katchy

45 RPM
Nancy Tellier
Robert Rose



Side B
CR-3131
Peter Hume
Don Gaskill

I'VE GOT THE MUSIC IN ME

Bias Boschell April Music & Co., Yellow Dog & Co.
ASCAP

Produced By
Robert Rose
&
Somethin' Katchy


Admiral
RECORDS
303 S. WABASH,
WHEELING, W. VA.
45—3-856-A
(Deo Publishing
Co.-BMI)
2:35
45—1000
Vocal
With String
Band
ONCE MORE
(Dusty Owens)
DUSTY OWENS AND
DONNA DARLENE
WITH THE RODEO BOYS


Admiral
RECORDS
303 S. WABASH,
WHEELING, W. VA.
45—3-856-B
(Hill and Range-
BMI)
2:10
45—1000
Vocal
With String
Band
38
IT'S GOODBYE AND SO LONG
(Ray Couture-Harold Breau)
DUSTY OWENS AND
DONNA DARLENE
WITH THE RODEO BOYS

RCA VICTOR

RECORD PREVUE

RCA VICTOR DIV.
CAMDEN, N. J.

RADIO CORPORATION
OF AMERICA

Vidar Publ.
BMI

(F2WW-6557)



NOT FOR SALE

47-6364

"NEW ORTHOPHONIC"
HIGH FIDELITY

42

FALSE HEARTED

(Tex Atchisson)

ANITA CARTER

(1:57)

RCA VICTOR

RECORD PREVUE

RCA VICTOR DIV
CAMDEN, N. J.

RADIO CORPORATION
OF AMERICA

B. F. Wood Music
ASCAP

(F2WW-6556)



NOT FOR SALE

47-6364

"NEW ORTHOPHONIC"
HIGH FIDELITY

I WORE DARK GLASSES

(At Your Wedding)

(Freddy Morgan)

ANITA CARTER

(2:32)

1. **BED ON THE FLOOR**
(Clifton) 1:53
2. **BLUE RIDGE MOUNTAIN BLUES**
(Clifton-Dee) 2:20
3. **LITTLE WHITE WASHED CHIMNEY**
(Clifton) 2:17



BILL CLIFTON
(Vocals)
And His Dixie
Mountain Boys
With 5 String Banjo

634-SEP-163-A
Starday Music-BMI
SEP-163

Starday
RECORDS

1. CAROLINA MOUNTAIN HOME
(Wright-Scarborough) 2:15
2. GOD GAVE YOU TO ME
(R. Stanley) 2:05
3. HIGHWAY OF REGRET
(R. Stanley-D. Anthony) 2:00

THE STANLEY BROTHERS
(Vocals)
And The Clinch Mountain Boys



634-SEP-163-B
Starday Music-BMI
SEP-163

Starday
RECORDS

UNITED ARTISTS RECORDS

43

UA 943
ZTSP 106047
Time: 2:30



Tree Publ.
Co., Inc.
BMI

PROMOTION COPY

NOT FOR SALE

JOHNNY DARRELL
AS LONG AS THE WINDS BLOW

(C. Putman)
Prod. by Kelso Herston

NEW YORK 19 N Y • MADE IN U S A

UNITED ARTISTS RECORDS

UA 943
ZTSP 106048
Time: 2:13



Yonah
Music, Inc.
BMI

PROMOTION COPY

NOT FOR SALE

JOHNNY DARRELL
BEGGARS CAN'T BE CHOOSERS

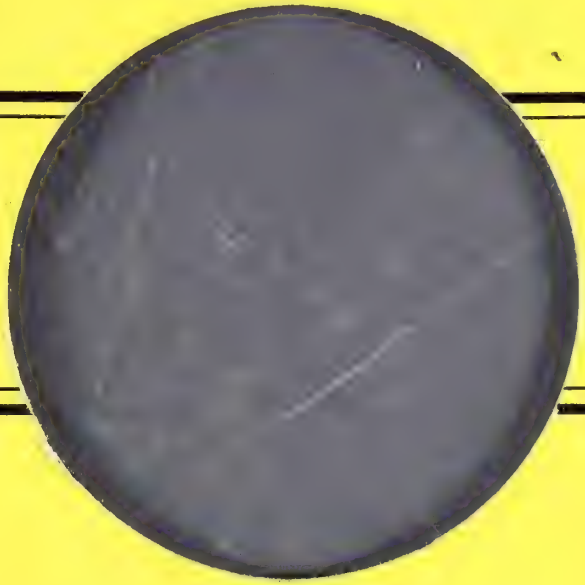
(L. Anderson)
Prod. by Kelso Herston

NEW YORK 19 N Y • MADE IN U S A


2nd Generation
Cary & Mr. Wilson, Inc.—BMI
Window Music Pub. Co., Inc. BMI
©℗ 1977 Pete Drake Productions, Inc.
SGRS 2111
SGRS 901
Time: 3:00
Intro: :11
YOU'D NEVER BE HAPPY WITH ME
(Justin Tubb)
JUSTIN TUBB

1. **I WOULDN'T CHANGE YOU IF I COULD**
Jim Eanes (Eanes) 2:23
2. **DREAMING - The Kentucky Travelers**
(K. Richmond-H. Schucher) 1:53
3. **EATIN' OUT OF YOUR HAND - Bill Harrell**
(B. Harrell-H. Harlow) 2:17

BLUEGRASS RECORDINGS By ALL STAR ARTISTS
Featuring
5 String Banjo



634-SEP-162-A
Starday Music-BMI
SEP-162

Starday
RECORDS

1. **GIVE ME BACK MY FIVE DOLLARS - Stringbean**
(Akeman) 2:20
2. **NOBODY BUT YOU - Jim and Jesse**
(Jim and Jesse McReynolds) 2:05
3. **POOR ELLEN SMITH - The Country Gentlemen**
(J. Duffey-Wm. York) 2:10

BLUEGRASS RECORDINGS By ALL STAR ARTISTS
Featuring
5 String Banjo



634-SEP-162-B
Starday Music-BMI
SEP-162

Starday
RECORDS

THE city lights band



Special thanks to:
Jackie Santos; John Harrison
(acoustic piano & strings);

Background Vocals:
Paul "Chips" Almeida,
Kevin Gomes, Tyne Silva.

Produced by Russ Campoli
and the City Lights Band for
Heaven Heights Productions.

Heaven Heights Records

℗ ℗ 1984 R. Campoli

45 RPM Stereo — 0-75241
Recorded at Normandy Sound,
Warren R.I.
Engineer & Mix: Tom Soares

WILL YOU BE THERE TONIGHT

(Russ Campoli) Time: 4:11

The City Lights Band
Don Hunt (Lead Vocal & Bass)
Ron Labrie (Keyboards)
George Piva (Guitar)
Mark Vital (Drums)

THE city lights band



Recorded at Normandy Sound,
Warren R.I.

Special thanks to:
John Harrison (Synthesizer)
Engineer & Mix: Tom Soares

Produced by Russ Campoli
and the City Lights Band for
Heaven Heights Productions.

Heaven Heights Records
© ℗ 1984 R. Campoli
45 RPM Stereo — 0-75214

SWEET TALKER

(Russ Campoli) Time: 3:45

The City Lights Band
Ron Labrie (Keyboard & Lead Vocal)
Don Hunt (Bass)
George Piva (Guitar)
Mark Vital (Drums & Background Vocal)


FREE SPIRIT RECORD ©
45 RPM
TIME: 3.05
VOCAL
SIDE ONE
Produced by:
R.M. Wilcox
Engineer:
Bill Robinson
ROCKING TO
THE BASS & DRUM
Free Spirit
STEREO
F S R ©1984


FREE SPIRIT RECORD ©
45 RPM
TIME: 3.06
VOCAL
SIDE TWO
Produced by:
R.M. Wilcox
Engineer:
Bill Robinson
IF YOU DON'T WANT ME
Free Spirit
STEREO
F S R ©1984

IN THE MIDNIGHT HOUR

(S. Cooper - W. Pickett)



East Music/
Cotillion Music
(BMI)
Time: 2:00
(1280)

THE WANTED

Produced by Doug Brown

844

HERE TO STA
(Shea - Steiner)



Detroit Sound
Music Co.
(BMI)
Time: 2:30
(1281)

THE WANTED

844

RCA



STEREO
PB-12357
PB-12357-A
Fust Buzza Music/Hot-Cha Music Co./Six Continents Music Pub. Inc. BMI
3:50

PRODUCED BY
DARYL HALL
& JOHN OATES
Remixed by
Robert Wright

I CAN'T GO FOR THAT
(NO CAN DO)

(from the "Private Eyes" album, AFL1-4028)
(Lyrics: Daryl Hall-John Oates-Sara Allen)
(Music: Daryl Hall)

DARYL HALL & JOHN OATES

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RCA CORP.—MADE IN U.S.A. © 1981 RCA RECORDS


RCA
PRODUCED BY
DARYL HALL
& JOHN OATES
STEREO
PB-12357
PB-12357-B
Fust Buzza
Music/Hot-Cha
Music Co./Six
Continents Music
Pub. Inc., BMI
4:08
UNGUARDED MINUTE
(from the "Private Eyes" album, AFL1-4028)
(Lyrics: Daryl Hall-John Oates-Sara Allen)
(Music: Daryl Hall)
DARYL HALL & JOHN OATES
TMK(s)® Registered • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1981 RCA RECORDS.


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CBS
THE BYRDS
201765
A5082
Blossom Music Ltd.
P. 1965
2.18
45
Mr. TAMBOURINE MAN
(Dylan)
Prod. Terry Melcher
MADE IN ENGLAND
U.K.T.M. Nº BB18092


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BLISS
CBS
THE BYRDS
201765
A5083
Lakeview Music Ltd.
P. 1965
2.13
45
I KNEW I'D WANT YOU
(Clark)
Prod. Terry Melcher
MADE IN ENGLAND
U.K.T.M. Nº BB18092


BUCCANEER
45 R.P.M.
Spanka Music
BMI - 2:33
45-3006
(3006 A)
LONELY BOY
(Anka)
PAUL ANKA
ORCH. AND CHORUS CONDUCTED BY
DON COSTA

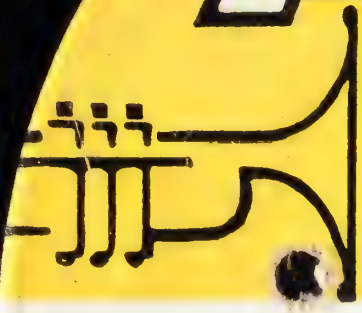

BUCCANEER
45 R.P.M.
Spanka Music
BMI - 2:39
45-3006
(3006 B)
PUPPY LOVE
(Anka)
PAUL ANKA
ORCH. AND CHORUS CONDUCTED BY
DON COSTA


SMASH
FOREVER
(Killen)
Instrumental
S-1867
YW1-30207
Tree Publishing
Co., Inc.
(BMI) 2:37
Arranged by
Bill Justis
PETE DRAKE
And His Talking Steel Guitar
SMASH RECORDS—VENDOR: MERCURY RECORD CORPORATION

45 RPM

ATCO

RECORDS



VOCAL

65C-9624

45-6392

Pub., Jalynne, BMI

Time: 2:09

DEAR LOVER

(Sims - Davis)

MARY WELLS

Arr. by Sonny Sanders

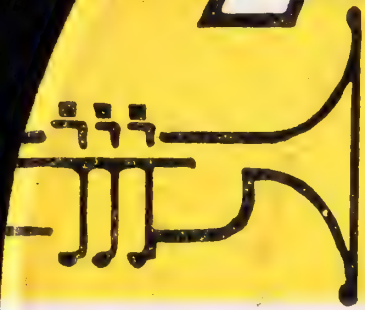
Produced by Carl Davis & Gerald Sims

Division of ATLANTIC RECORDS, New York, N. Y.

45 RPM

ATCO

RECORDS



VOCAL

65C-9625

45-6392

Pub., Jalynne, BMI

Time: 2:25

CAN'T YOU SEE (You're Losing Me)

(Strong - Strong)

MARY WELLS

Arr. by Sonny Sanders

Produced by Carl Davis & Gerald Sims

Division of ATLANTIC RECORDS, New York, N. Y.



A·T·L·A·N·T·I·C

ATCO·COTILLION·RECORDS

& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

FROZEN GHOST "SHOULD I SEE" 3:58
FROM LP "FROZEN GHOST" (81736)
MIKI HOWARD "IMAGINATION" 4:16
FROM LP "COME SHARE MY LOVE" (81688)
ATLANTIC RECORDS


maxell
VHS
A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
FROZEN GHOST
MIKI HOWARD

Everything you wanted to know about

MARTIN & THE DAINTEES STEPHENSON

This video press kit includes:

- A profile of their forthcoming album Salutation Road. LP/CS/CD C1/C2/C4-94638
- Features the first single and video "Left Us To Burn."
- Tons of live footage.
- Interviews with Martin Stephenson.

Coming soon

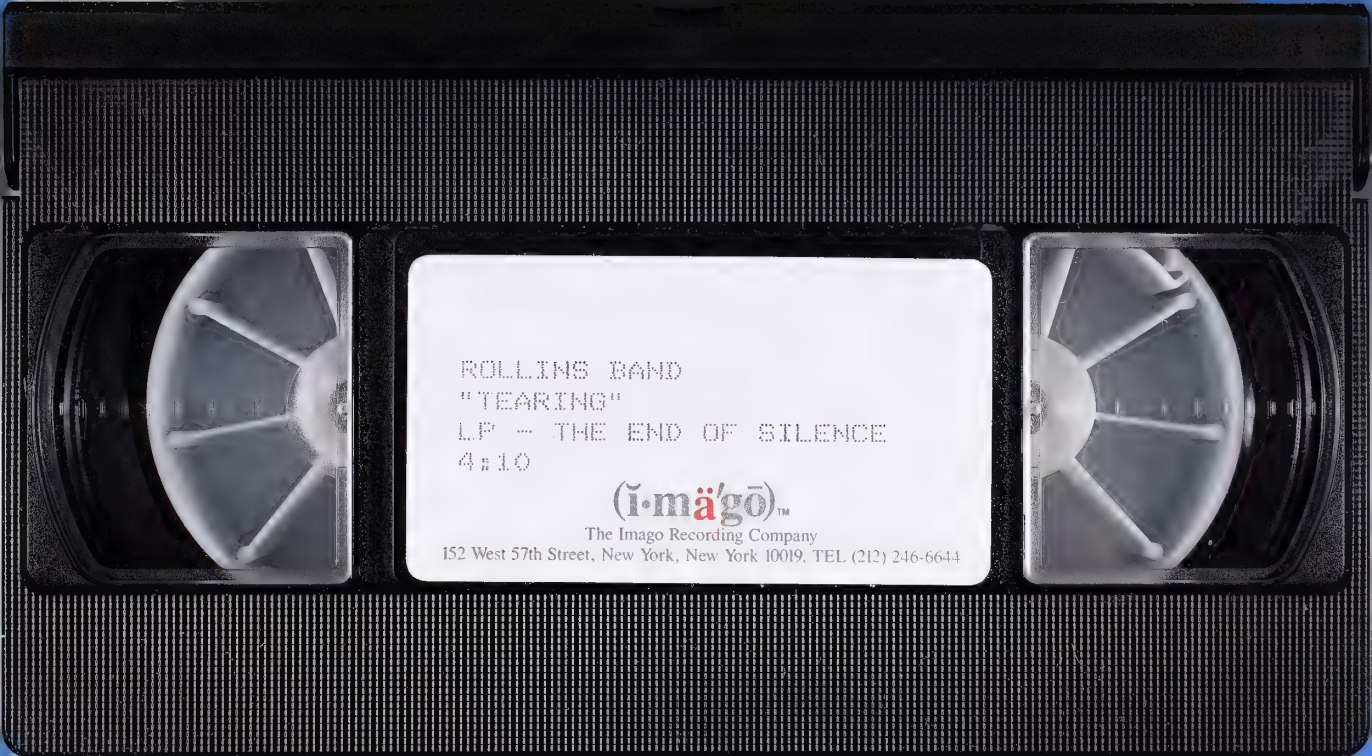
"Left Us To Burn" CD5 featuring two live bonus tracks
Salutation Road on Capitol cassettes, compact discs and records.

Echo chamber
KITCHENWARE RECORDS
LONDON
Capitol

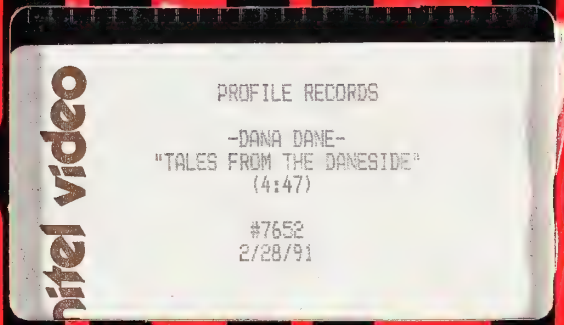
ROLLINS BAND
"TEARING"
LP – THE END OF SILENCE
4:10

(ĭ·mä'gō)™

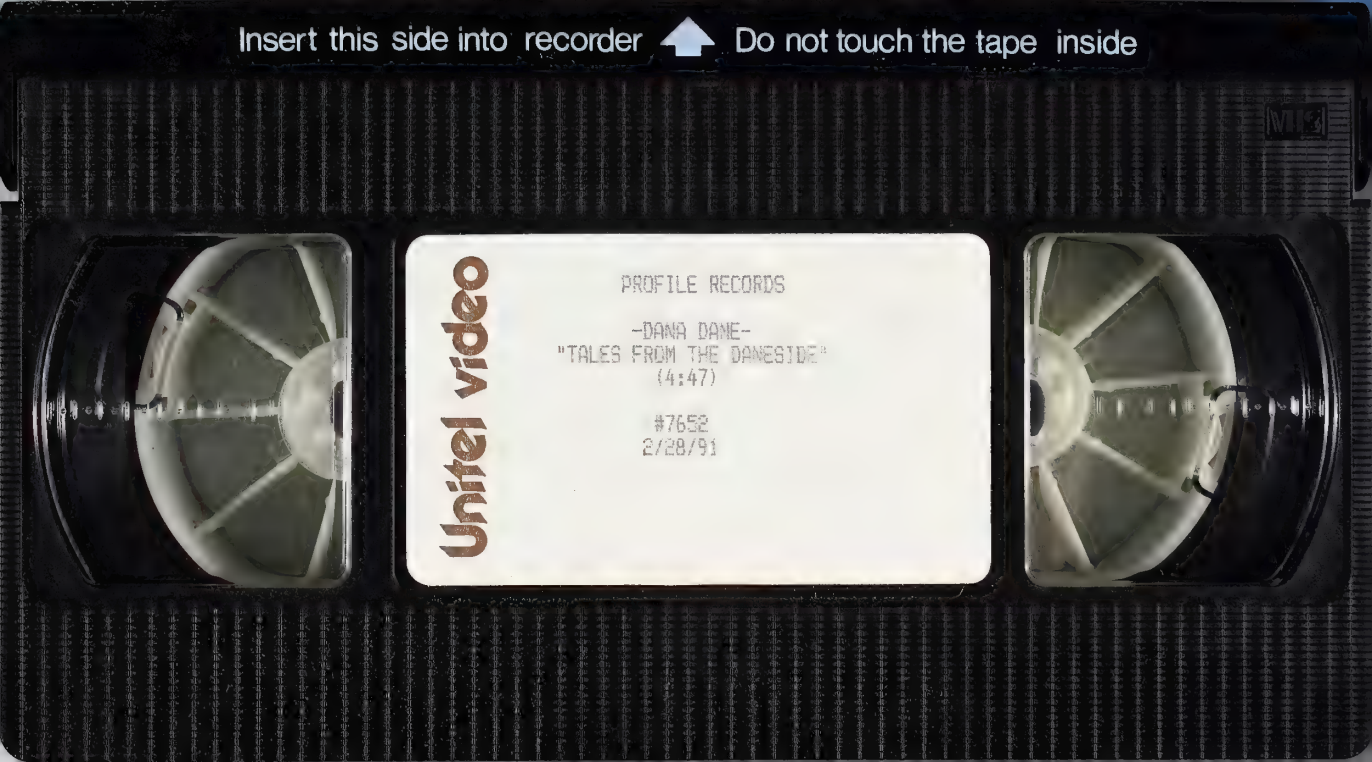
The Imago Recording Company
152 West 57th Street, New York, New York 10019, TEL (212) 246-6644


ROLLINS BAND
"TEARING"
LP - THE END OF SILENCE
4:10
(ĭ·mä'gō)™
The Imago Recording Company
152 West 57th Street, New York, New York 10019. TEL (212) 246-6644

PROFILE



VIDEO


Insert this side into recorder
Do not touch the tape inside
United video
PROFILE RECORDS
-DANA DANE-
"TALES FROM THE DANESIDE"
(4:47)
#7652
2/28/91

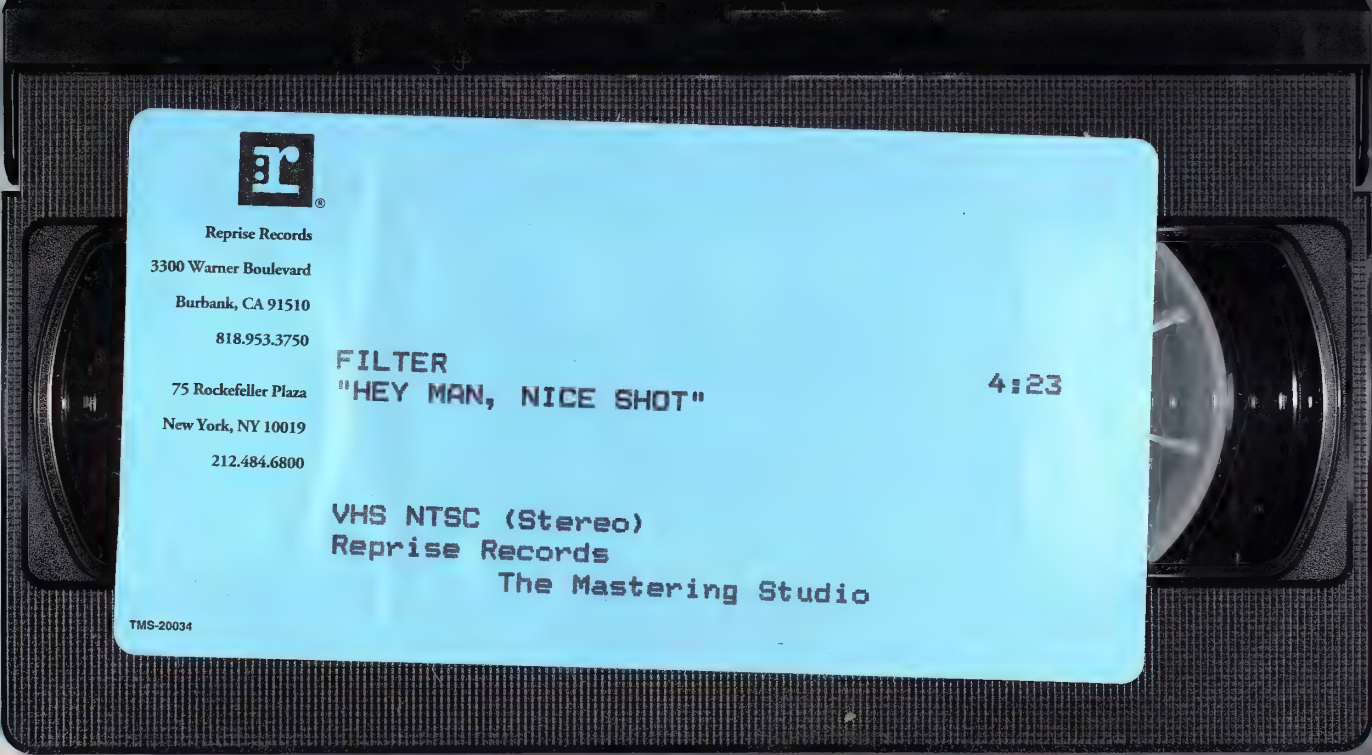


TOWA TEI
TECHNOVA
4:19

FOR LIFE RECORDS

Elektra Entertainment


TOWA TEI
TECHNOVA
4:19
FOR LIFE RECORDS
Elektra Entertainment


Reprise Records
3300 Warner Boulevard
Burbank, CA 91510
818.953.3750
75 Rockefeller Plaza
New York, NY 10019
212.484.6800
FILTER
"HEY MAN, NICE SHOT"
4:23
VHS NTSC (Stereo)
Reprise Records
The Mastering Studio
TMS-20034

A·T·L·A·N·T·I·C

ATCO·COTILLION·RECORDS

& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

INXS "NEED YOU TONIGHT/MEDIATE" 5:00
FROM LP "KICK" (81796)
TOMMY SHAW "NO SUCH THING (AS THE PERFECT LOVE)" 3:48
FROM LP "AMBITION" (81798)
WHITE LION "WAIT" 3:58
FROM LP "PRIDE" (81768)
SILENT RUNNING
"SANCTUARY" 3:54 DOLBY
FROM LP "WALK ON FIRE" (81797)
ATLANTIC RECORDS

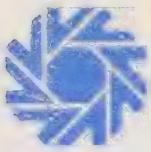

A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
INXS/TOMMY SHAW/
WHITE LION/SILENT RUNNING

panavideo®
panavideo productions, inc. 248 east 35th street, new york, n.y. 10016 (212)725-2211

VIRGIN RECORDS

CUTTING CREW "(I JUST) DIED IN YOUR ARMS" 4:27
FROM THE VIRGIN LP "BROADCAST"
DO NOT AIR BEFORE 2/11/87
HEAVEN 17 "CONTENDERS" 4:24
FROM THE VIRGIN LP "PLEASURE ONE"
DO NOT AIR BEFORE 2/9/87
KILLING JOKE "SANITY" 4:22
FROM THE VIRGIN LP "BRIGHTER THAN A THOUSAND SUNS"
DO NOT AIR BEFORE 2/9/87


maxell
panavideo®
CUTTING CREW
HEAVEN 17
KILLING JOKE



VCA TELETRONICS INC.
231 East 55th Street, New York, N.Y. 10022 212 355 1600

EPIC RECORDS
BABYFACE
"IT'S NO CRIME" 4:07
B-INC-S-071389E
#135370JR 8/1/89


VCA TELETRONICS INC.
231 East 55th Street, New York, N.Y. 10022 212 355 1600
EPIC RECORDS
BABYFACE
"IT'S NO CRIME" 4:07
B-INC-S-071389E
#135370DS 8/1/89



BFM (BOYS FROM MIAMI)
"Am I Black Enough?"
Time: 4:13

Writer: B. Lester & C. Blanding
Publisher: Street Gang Publishing (BMI)
From The Album: "The City O' Dope" (ICH 1118)
Produced By: B. Lester & C. Blanding
Label: WRAP/Slick/Ichiban
Video By: Keith Ward/Westside Stories


BMF (BOYS FROM MIAMI)
"AM I BLACK ENOUGH?"
WRAP/SLICK/ICHIBAN






ADS
THE VIDEOTAPE CENTER OF HOLLYWOOD
[redacted]
"A LIVE AT READING 2000"
LENGTH 48:53
CH.1&2 COMP
VHS NTSC
10/16/2000 WO#171879
6616 Lexington Ave. / Hollywood, CA 90038
323-468-2200 / FAX 323-468-2211

JOHANNA
"FREAK IT" 3:56
FROM THE EP SEX IS MY BASS
PX 10004 PC 1991
PROJECT X RECORDS
161 WEST 54TH ST.
NY NY 10019
(212) 757-1329
FAX: (212) 397-8367


A "_____" Named Johanna
"FREAK IT" 3:56 From The
EP "SEX IS MY BASS"
PX 10004 / PC 1991
Project X Records
161 West 54th Street
N.Y.,N.Y. 10019 (212)-757-
1329 Fax: (212)-397-8367

EPIC RECORDS
SHABBA RANKS
"HOUSECALL
(YOUR BODY CAN'T LIE TO ME)"
SR-HC-S-081391E
4:09
173504MW 8/16/91

VCA TELETRONICS INC.
231 East 55th Street, New York, N.Y. 10022 212 355 1600


VCA TELETRONICS INC.
231 East 55th Street, New York, N.Y. 10022 212 355 1600
EPIC RECORDS
SHABBA RANKS
"HOUSECALL
(YOUR BODY CAN'T
LIE TO ME)"
SR-HC-S-081391E 4:09
173504MW 8/16/91

MARTIN STEPHENSON & THE DAINTEES "VIDEO PRESS KIT" 6:40

(c) 1990 CAPITOL RECORDS, INC.

(i·mä'gō)

152 West 57th Street
New York, NY 10019
(212) 246-6644

RULLINS BAND
"TEARING"
LP — THE END OF SILENCE
4:10

TOWA TEI
TECHNOVA
4:19

FOR LIFE RECORDS

Elektra Entertainment
75 Rockefeller Plaza
New York NY 10019

345 North Maple Drive
Suite 123
Beverly Hills CA 90210



EPIC RECORDS
BABYFACE
"IT'S NO
CRIME"
4:07
B-INC-S
-071389E
#135370JR
8/1/89

135870

BMF
(BOYS FROM
MIAMI)

"AM I BLACK
ENOUGH?"

WRAP/SLICK/
ICHIBAN

JOHANNA
"FREAK IT" 3:56
FROM THE EP SEX IS MY BASS
PA 10004 PC 1991
PROJECT X RECORDS
161 WEST 54TH ST.
NY NY 10019
(212) 757-1329
FAX: (212) 397-8367

T-15

33 764



EPIC RECORDS
SHABBA RANKS
"HOUSECALL
(YOUR BODY CAN'T
LIE TO ME)"
SR-HC-S-081391E
4:09
173504MW 8/16/91

73504

the

Quick

and the

Dead

The Story of the

ATOM BOMB

Volume I

●

The Story of the

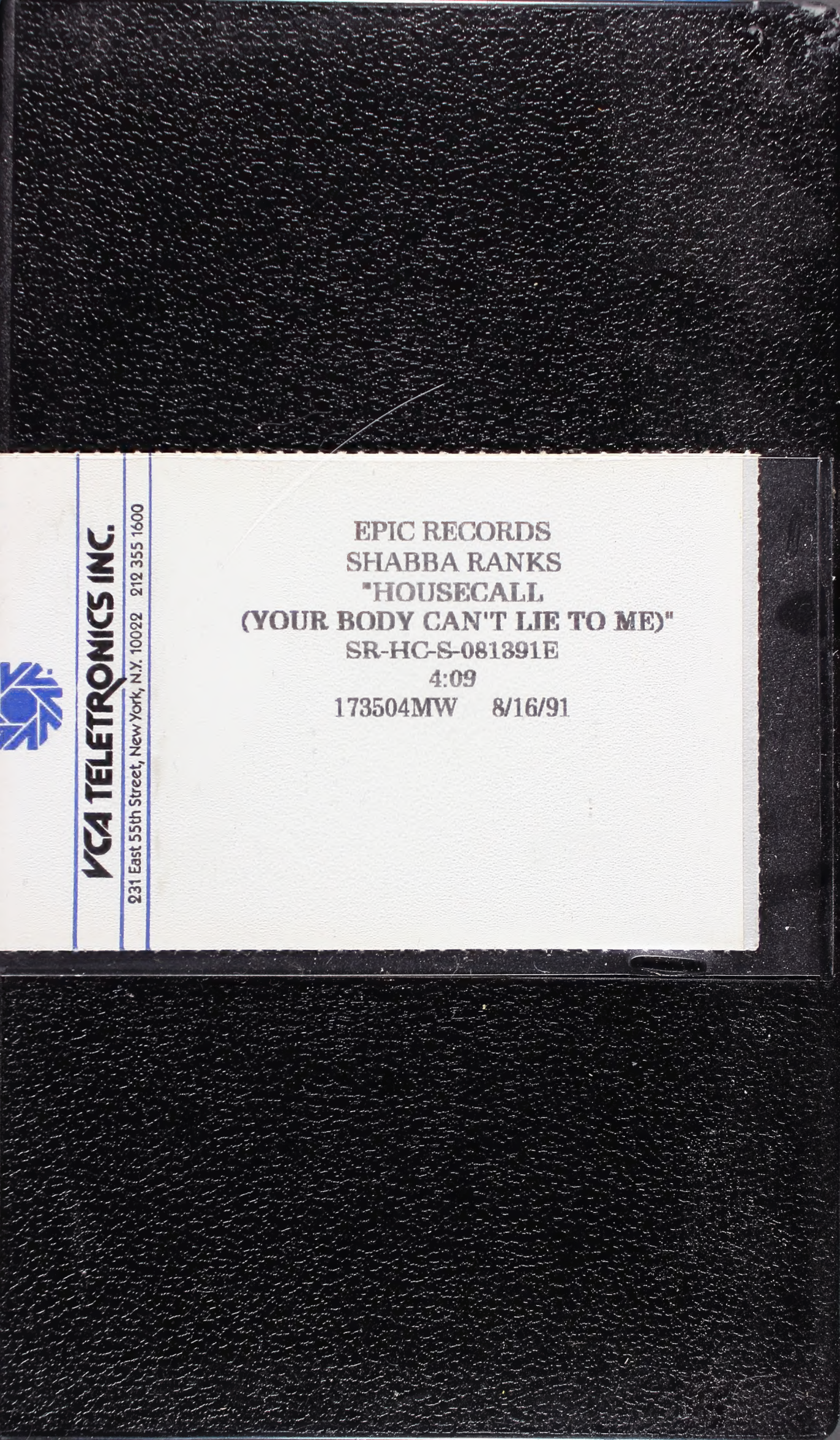
HYDROGEN BOMB

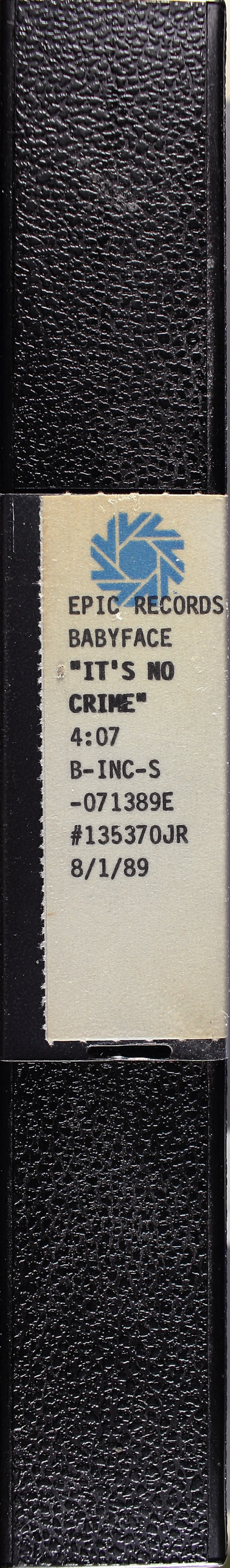
Volume II

45 RPM

RCA VICTOR RECORDS

MS-3


VCA TELETRONICS INC.
231 East 55th Street, New York, N.Y. 10022 212 355 1600
EPIC RECORDS
SHABBA RANKS
"HOUSECALL
(YOUR BODY CAN'T LIE TO ME)"
SR-HC-S-081391E
4:09
173504MW 8/16/91


EPIC RECORDS
BABYFACE
"IT'S NO
CRIME"
4:07
B-INC-S
-071389E
#135370JR
8/1/89

BMF
(BOYS FROM
MIAMI)

"AM I BLACK
ENOUGH?"

WRAP/SLICK/
ICHIBAN



EPIC RECORDS
SHABBA RANKS
"HOUSECALL
(YOUR BODY CAN'T
LIE TO ME)"
SR-HC-S-081391E
4:09
173504MW 8/16/91